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ANTIQUES

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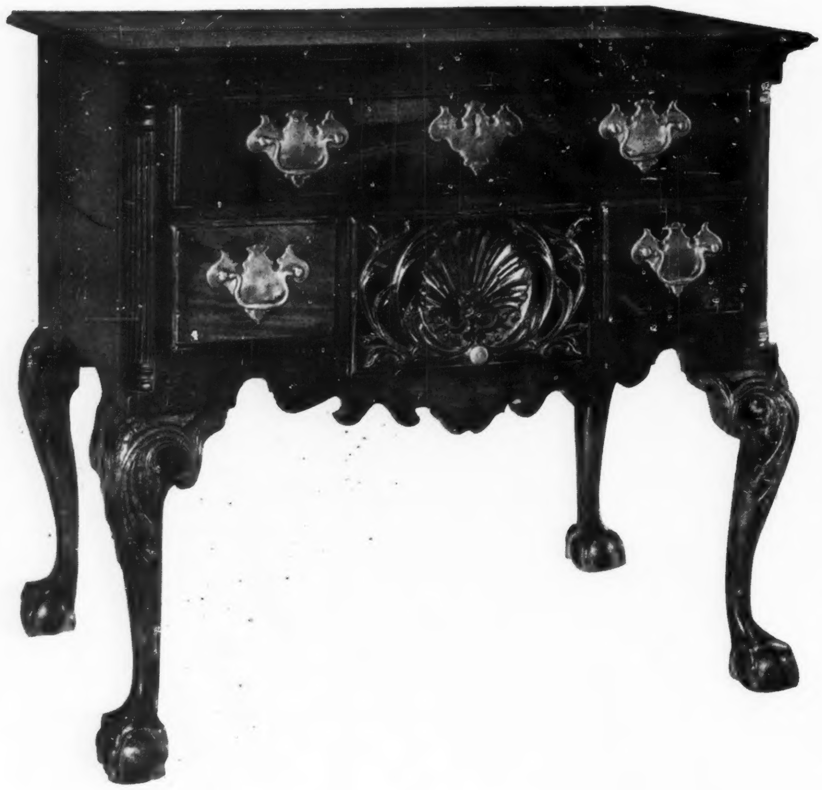

William Savery Lowboy

WILLIAM SAVERY Lowboy, circa 1760, in mahogany. Central drawer superbly carved with recessed shell motif. Cabriole legs, carved with acanthus leafage at knees, and terminating in claw-and-ball feet. Fluted pilasters at sides.

★

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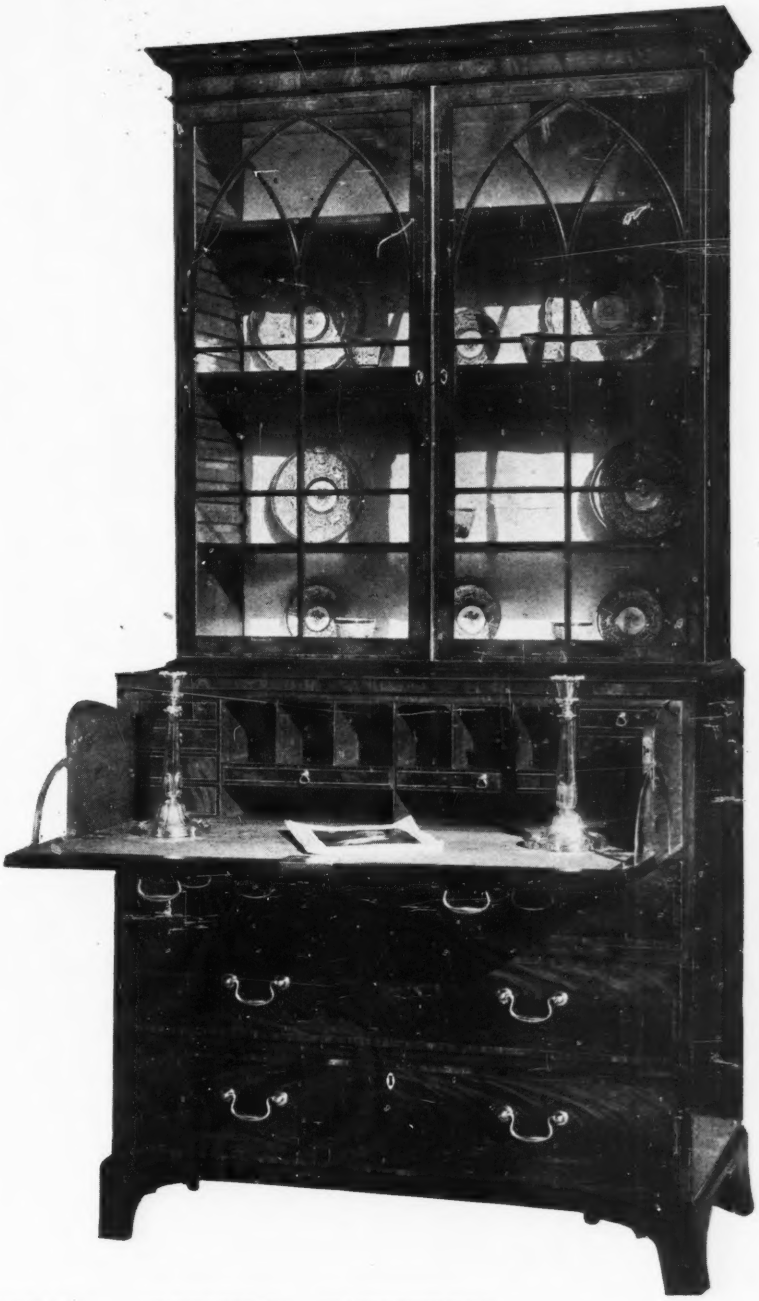

A Remarkably Fine Hepplewhite Secretaire Cabinet, with Tulip Wood Bandings, Original Glasses and Mounts. Circa 1775. From the Grove House Collection in Chiswick. Height, 7 ft. 3 in. Width, 3 ft. 9 in. Depth, 1 ft. 10 in.

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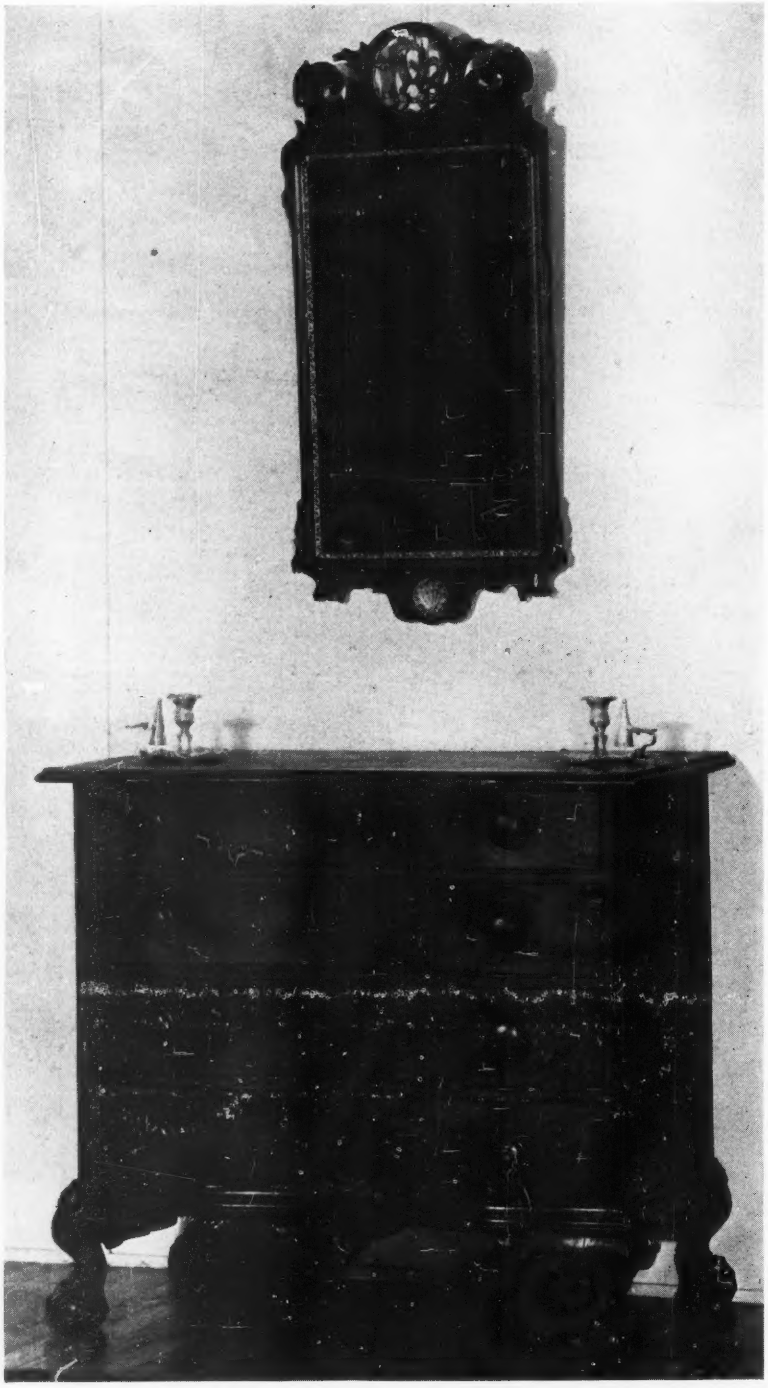


A VERY RARE Early American reversed serpentine Front Chippendale Claw and Ball Chest Drawers, *Circa 1750*. Made of solid walnut which is nicely marked and in its original untouched condition, with exception of brasses. From an Old Mansion in North Carolina.

DIMENSIONS:

Length 40 inches
Depth 20 inches
Height 35 inches

Above Chest is shown a very fine Early American Chippendale Mirror. The over-all size is 20 inches x 38½ inches.

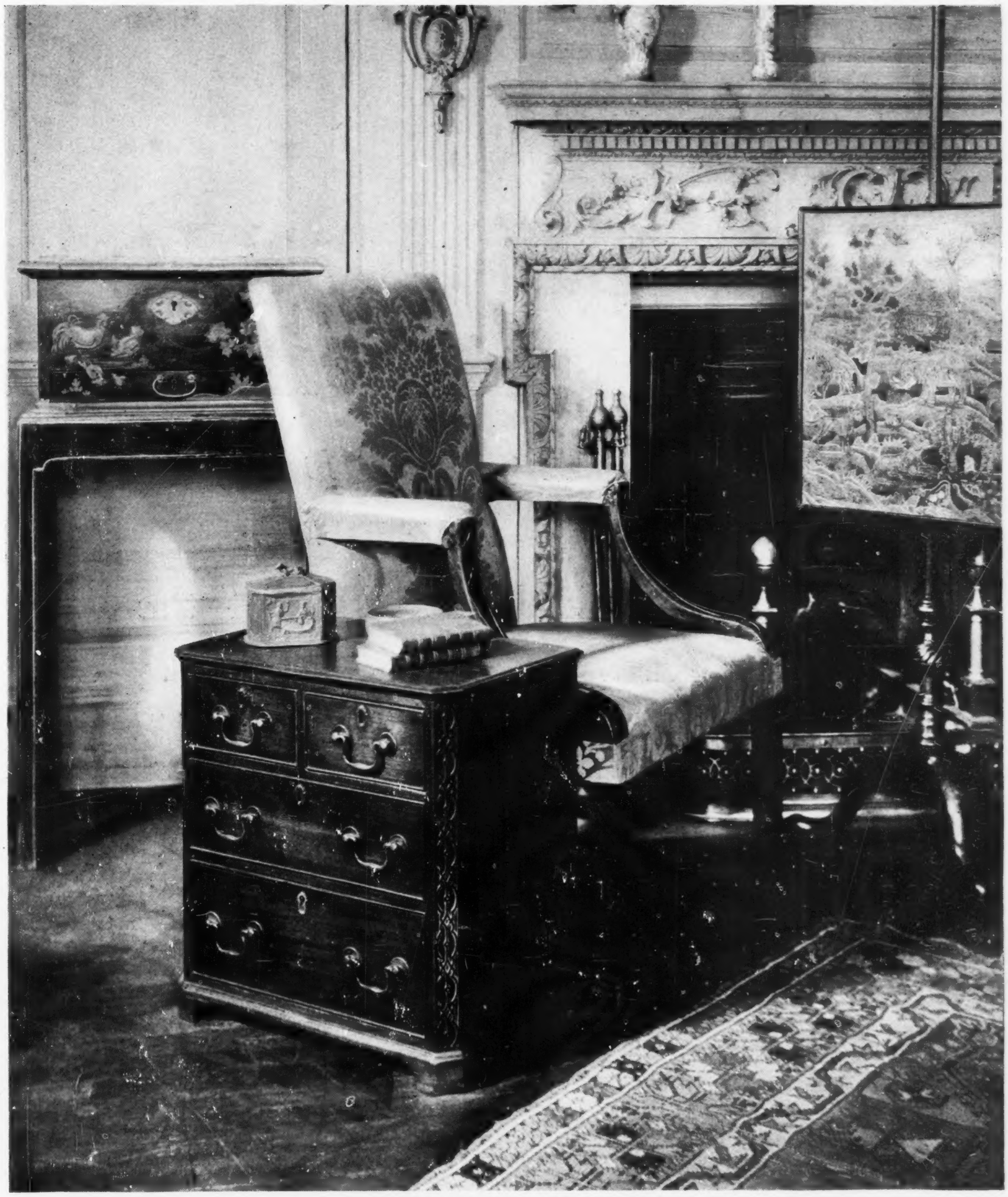
H. C. Valentine & Company

ANTIQUES

RICHMOND · · · VIRGINIA

The Magazine ANTIQUES, July, 1930, Vol. XVIII, No. 1. Published Monthly Publication Office, 10 Ferry Street, Concord, New Hampshire. All communications should be addressed to Editorial and General Offices, 468 Fourth Avenue, New York, N. Y. 50c a copy, $5.00 a year in the United States; $6.00 elsewhere. Entered as second-class matter January 15, 1929, at the post office of Concord, New Hampshire, under the Act of March 3, 1879.

The
CHILD'S
Furniture
★



Good pieces for the child to form his good taste. The small Chippendale chest (above) concentrates in little all the virtues of mid-eighteenth century cabinet work. It is 20 inches wide, 20 inches high. This charming fireplace grouping of the chair, chest, and screen is from our third floor Pine Paneled Room containing many fine examples worth your inspection.

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SHOPS
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will be held in the

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The first Chicago Exposition, though purposely restricted in scope so as to demonstrate the capabilities of Chicago as a market for antique furniture and objects of art, surpassed all expectations. It was noteworthy, not only for the variety and high quality of its exhibits, but for the volume of direct sales results achieved by participating exhibitors.

Having thus conclusively established the importance of this district as a collecting center, we now cordially invite dealers from the East, West, and South to become exhibitors at the Chicago Exposition to be held next November. Greatly augmented floor space, a conveniently central location, and an exhibition hall recognized as one of the finest in the United States insure, for this autumn event, an exceptional patronage from dealers and the general public alike.

Already a third of the available space has been booked. Prospective exhibitors who are at all particular as to their location should, therefore, write to us without delay concerning reservations. Allotments will be made according to priority of application.

Further particulars, floor plans, and rental schedules may be had upon application to the

CHICAGO ANTIQUES EXPOSITION

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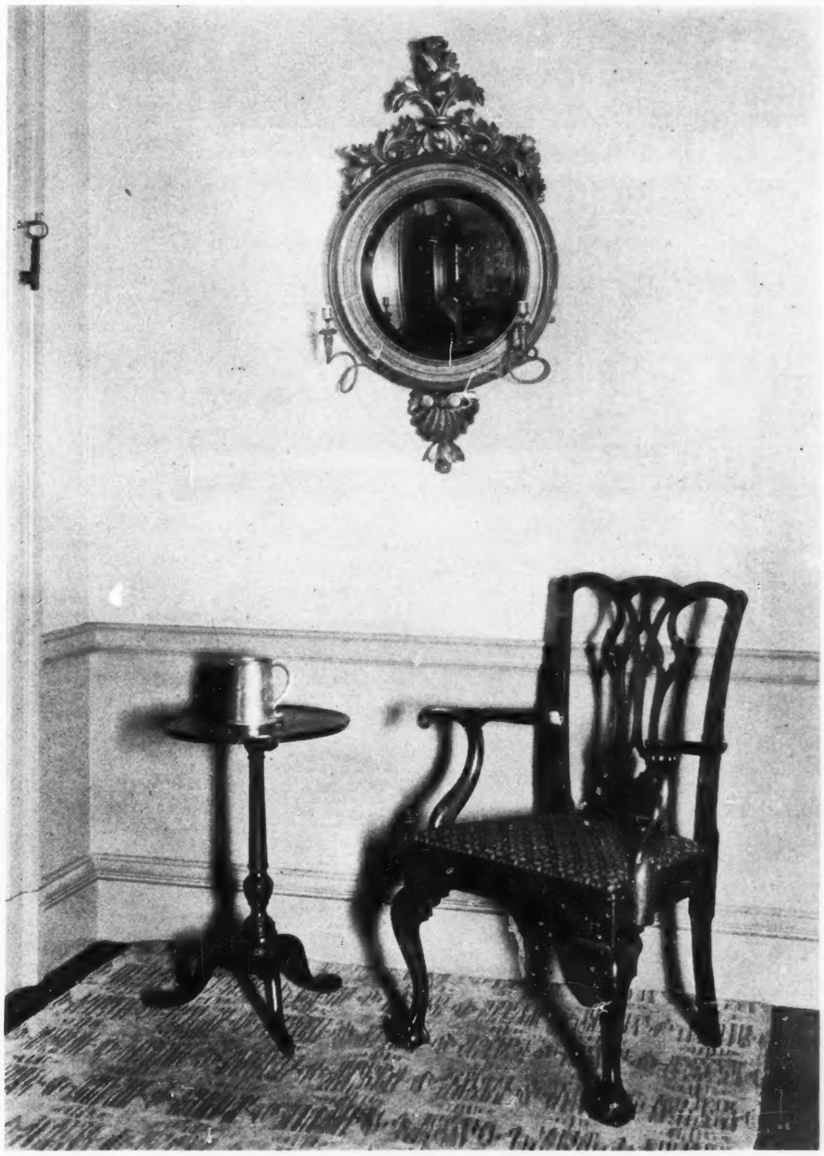
Watch succeeding issues of ANTIQUES for diagrams of spaces, contracted for; and for additional particulars concerning this great November Exposition.

FRANCES WOLFE CAREY

Antiques

38 Haddon Avenue Haddonfield, New Jersey



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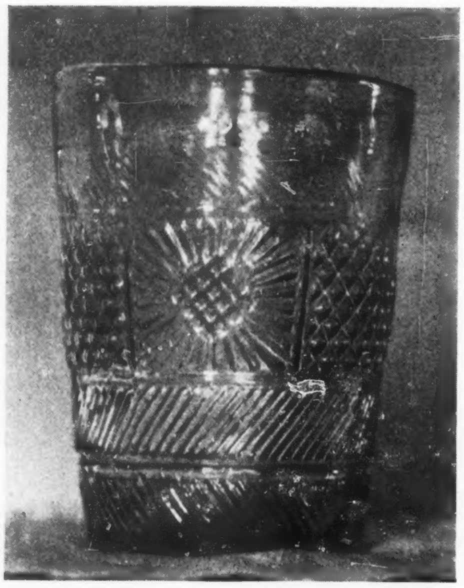

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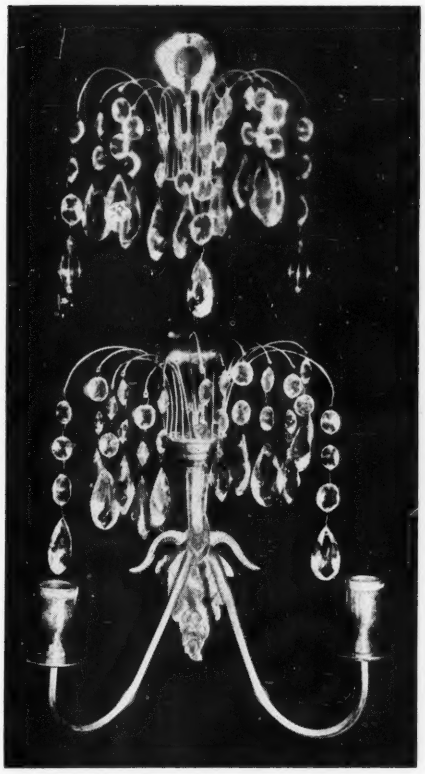

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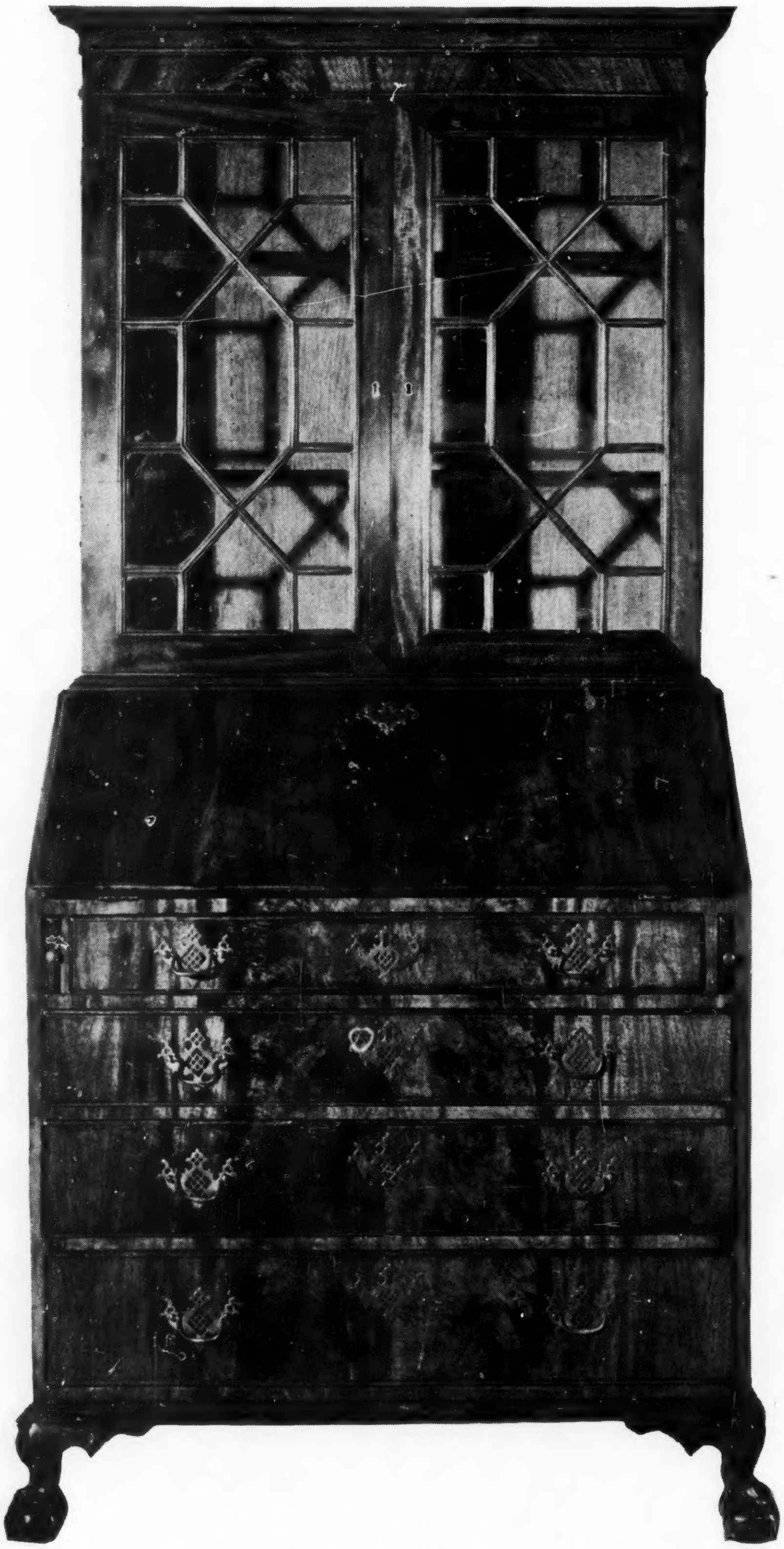
THE exquisite markings of the wood give added charm to this valuabe piece from a group of Early American Furniture formerly owned by Mrs. Mary W. Hoyt, of Hingham, Massachusetts. Priced, $1750.00.

In the April issue of *Antiques* we displayed a secretary-desk, also a treasure, from another collection, $2750.00. This was erroneously classified with the Hoyt group, and we take this occasion to assert the identity of the above.

ANTIQUES—SEVENTH FLOOR



The Altman Gallery of Antiques on the Seventh Floor contains many rare specimens of old-time skill.

Forthcoming

Antiques Expositions

BOSTON

SECOND ANNUAL BOSTON ANTIQUES EXPOSITION

Hotel Statler, December 1 to 5, 1930

NEW YORK

THIRD INTERNATIONAL ANTIQUES EXPOSITION

Grand Central Palace, February 27 to March 7, 1931

PHILADELPHIA

SECOND ANNUAL PHILADELPHIA ANTIQUES EXPOSITION

Bellevue-Stratford Hotel, May 4 to 9, 1931

The Expositions already conducted in the above cities have been notably successful in extending public interest in the acquisition of antiques, in establishing new and advantageous contacts between exhibitors and potential clients, and in accomplishing direct sales involving financial transactions of large magnitude. They have been marked by a steady growth in attendance and by increased participation by leading dealers in antique furniture, paintings, and accessory objects of art.

The same management that conducted these events will supervise their repetition on a still more impressive scale in the fall of 1930 and the spring of 1931.

To be assured of adequate space and satisfactory location, prospective exhibitors should make their reservations promptly.

Full information may be obtained on application to

ANTIQUES EXPOSITION COMPANY, INC.

Executive Offices: 115 Broadway, New York City

Telephone: Barclay 8074 *Cable Address:* Antexpos, New York

Since the success of an exposition in the field of antiques, or any division of the fine or applied arts, is primarily dependent upon the specialized experience of the management, the Antiques Exposition Company will be glad to consult with individuals or organizations planning such events and wishing to be assured of their competent direction.

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THE WORD "wholesale" does not mean that we supply English antiques in enormous quantities. Enormous quantities of honest English antiques are not for sale anywhere, in England or America. The word "wholesale" means that we sell only to, or through the trade.

Dealers and decorators, and their clients from all over the United States, find that they spend less time, and in the end, less money, in buying from us in New York or Boston, than by attempting to tap the original supply in England.

For a quarter of a century, our English house has had the complete confidence of both buyers and sellers of fine furniture. This has given us a buying advantage in London, as well as throughout the west of England, which is enjoyed by few other firms — a buying advantage which no visiting American can hope to win.

As a result, we can and do carry furniture of the first quality only, and our prices are relatively low. We buy privately more often than not, and we avoid high rents, high payrolls, and high profits.

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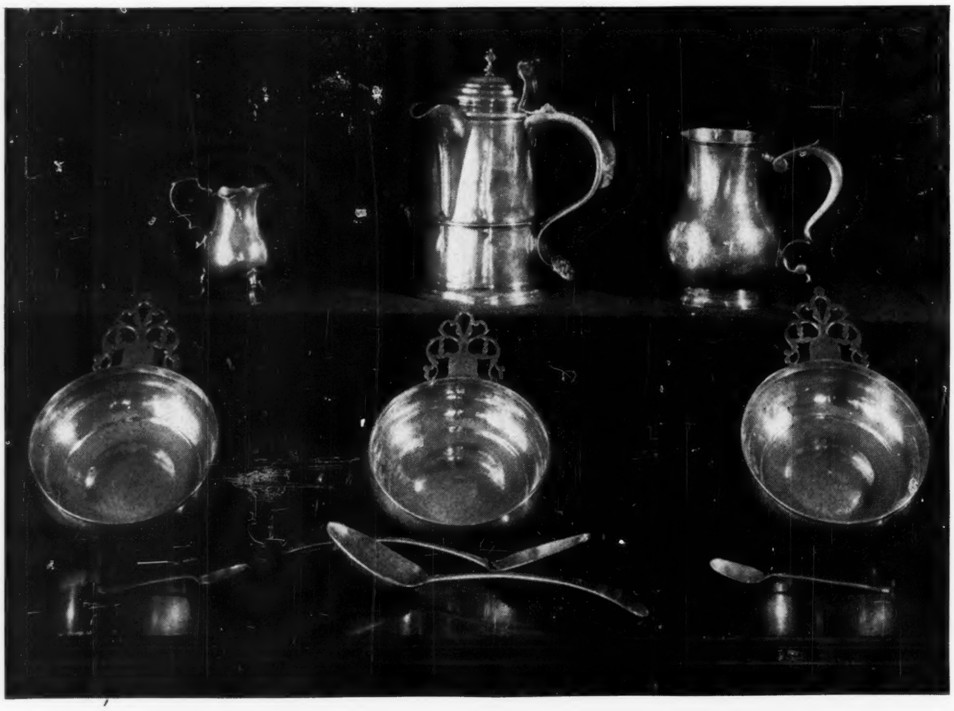
BOSTON

Centre of the Silversmith's Craft

In Colonial times Boston was the scene of a glorious flowering of the silversmith's craft. Favored by a most encouraging patronage, the silversmiths of Colonial Boston left behind examples more splendid and more numerous than their fellow-craftsmen elsewhere in the land. Here illustrious makers worked at the silversmith's bench and skilled artisans, trained by long apprenticeship, produced silver with which most modern work cannot compare. The principles and technique of the craft were passed on from generation to generation, and often the trade was handed down from father to son. This tradition was true of several families of famous silversmiths, notably the Hurds, Burts, Edwardses, and Reveres.

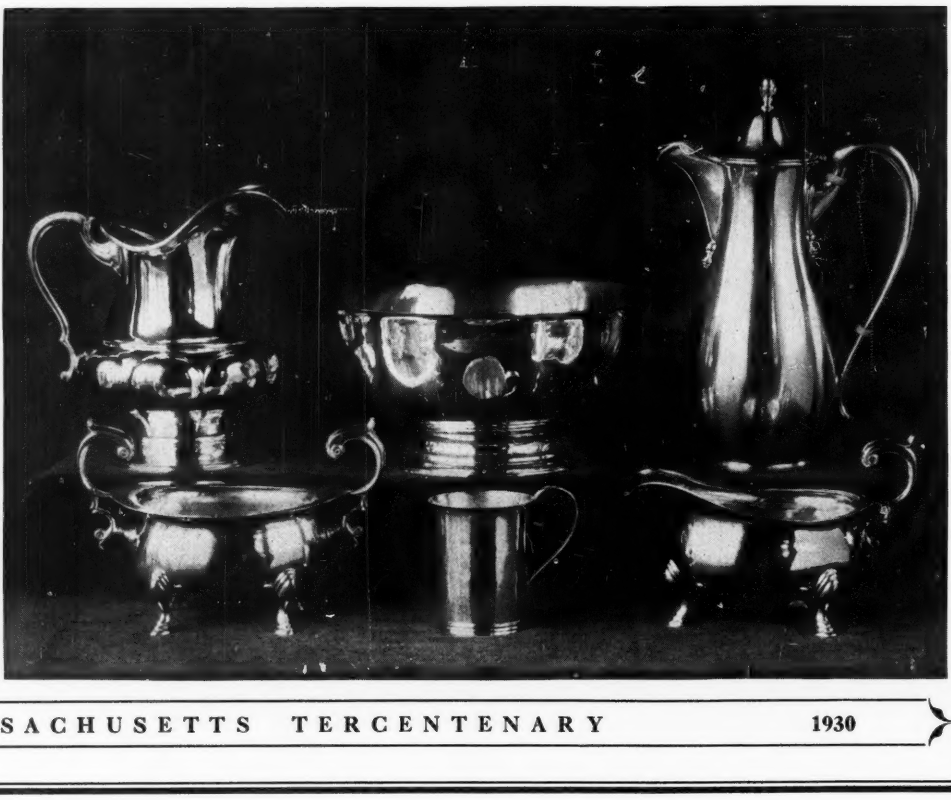
Examples of silver by members of the Burt family are shown in the accompanying illustration. The maker of the tankard and the can of characteristic bulbous shape was John Burt, 1691–1745. Three of his sons, William, 1726–52, Samuel, 1724–54, and Benjamin, 1729–1805, followed in their father's footsteps and became silversmiths. Benjamin Burt was the maker of the three porringers and the tablespoons in the illustration, while Samuel and William are represented respectively by the little cream pitcher and the small ribbed-handle teaspoon at the left.



Perpetuating Colonial Ideals

It is of exceeding interest to note that here in the city where famous craftsmen plied their trade, real silversmithing still goes on to-day. In this age of machine processes, when anything made by hand is at once a rarity, it is remarkable that silver preserving the primitive ideals of the craft is available where families of the present may again be pleased in the possession of the best as proved through the ages. The silver of enduring pattern and fine handworkmanship which graced their ancestors' table is to be matched in its fine qualities of design and technique only by that which is wrought in the manner and spirit of the old.

Such are the examples of Gebelein silver which appear in the illustration at the right. The chocolate pot and the water pitcher of Georgian design, the large bowl after the manner of Paul Revere, the child's cup designed with characteristic American simplicity, and the sauce boat adapted from a similar specimen by the early silversmith John Burt — these pieces are all faithfully produced in this Boston shop of the present day by the same methods used by the artisans of the 17th and 18th centuries as handed down through the old school of silversmiths.



GEBELEIN

Silversmith

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BOSTON
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KAUFMAN—*Antiques*

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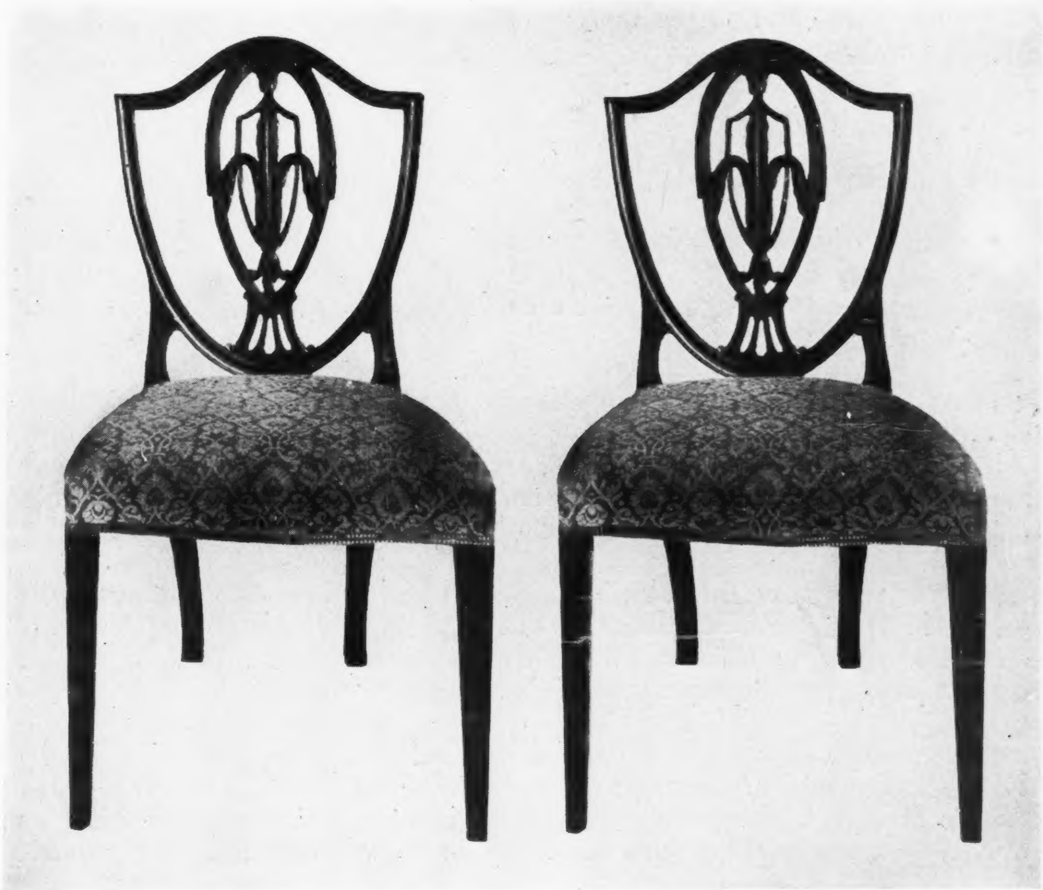

THE STYLE OF SAMUEL McINTIRE OF SALEM IS APPARENT IN THIS PAIR OF EXCEPTIONALLY CHARMING SHIELD-BACK CHAIRS

Mr. Kaufman, having opened a new shop in a Newbury Street dwelling, has furnished it appropriately throughout with the finest obtainable old New England furniture, personally selected with the greatest care and discrimination. He cordially invites visits from the Trade, from private Collectors, and from his Friends in general.

EVERYTHING UNDER THE SUN *except* SOMETHING NEW

SPECIALIST? No. I make no pretense of cleaving to one type, one period, or one nationality in my collecting. My doors swing both ways: inward to admit whatsoever is of antiquarian interest; outward to pass on the products of constant search to clients who come to me from all parts of the country — clients who realize that the things whose duplicates they can find in hundreds of places can not be really rare; but that what they find with me is sure to possess not only antiquity, but attributes of the unique and precious.

My shops, my warehouses, and the local jail (which the superior morality of Essex County has rendered unnecessary as an abode for undesirables), are filled with the trophies of my untiring hunt.

For those who would build, I have the largest collection of old structural materials ever assembled; old paneling, old frames, old flooring, ancient mill stones, and old well heads at which the Puritans have rested their feet and slaked their thirst.

For those who would furnish a house or a single room — be it lounge, chamber, or old-time bar — I have a wealth of furniture, including everything from early New England pine, maple, and mahogany to the racier and more picturesque Scandinavian things — trestle tables, painted cupboards, and quaintly beautiful chairs.

For the private collector and the trade, I maintain my dominance as an expert in the selection, designing, and repairing of hooked rugs. To me come those who wish the finest of the old rugs, as well as those who wish correct patterns and proper materials for making new ones.

Three hundred years ago, Ipswich was settled. This summer it is celebrating its own tercentenary together with that of the Commonwealth of Massachusetts. During this gala period I shall have five of my old houses open to the public. The Burnham Antique Inn will offer hospitality to the stranger within the village gates.

I shall look forward to greeting, in person, those visitors who have antiquarian tastes, and who wish to inspect collections not elsewhere to be equalled in extensiveness, variety, and adaptability to a multitude of fascinating uses.

Place Ipswich, "The Birthplace of American Independence," on your summer itinerary without fail and Walk Ye in the "Old Pathways of the Puritans."

Ralph Warren Burnham

Eighth Generation in America

IPSWICH, MASSACHUSETTS

ANTIQUES

JULY, 1930

Vol. XVIII, *No. 1*

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

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(For general reference to ANTIQUES, consult the ART INDEX in any public library.)

During the past six months, ANTIQUES has been regularly indexed by the ART INDEX, numbers of which may be consulted at any public library. During the same period, there has been under way a careful investigation of the subscribers' demand for the indices which, volume by volume, the magazine has prepared and published.

The upshot of the matter seems to be that, in so far as figures are to be trusted, the calls for these special indices are too few to justify their issuance. After all, the contents of any one volume of ANTIQUES may be quite easily scanned by the seeker for references. The real need is for a comprehensive index, published at widely separated intervals, and covering the material of several successive volumes. But the task of preparing such a document is too great to be considered without assurance that it is well worth while.

◆

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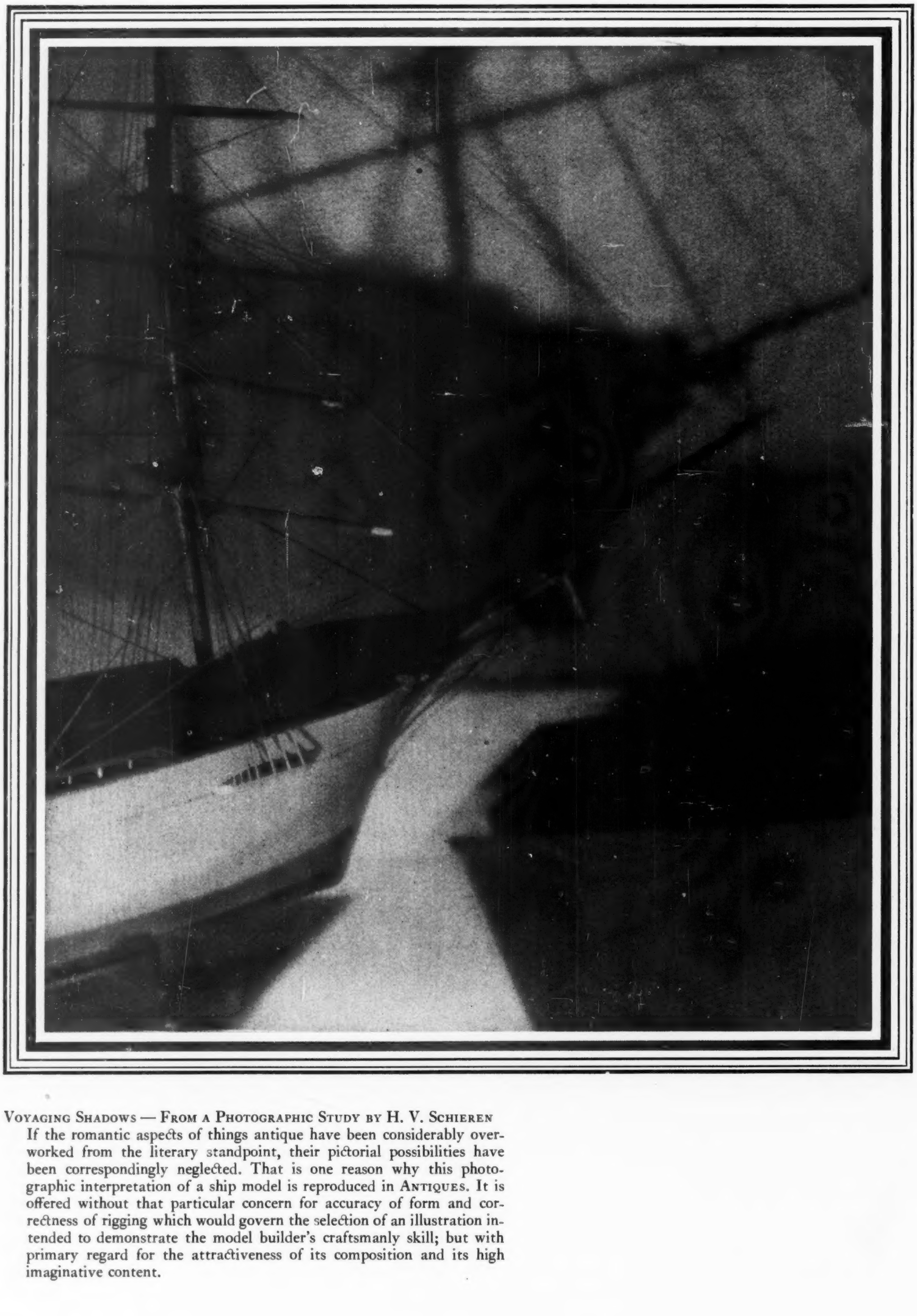


Voyaging Shadows — From a Photographic Study by H. V. Schieren

If the romantic aspects of things antique have been considerably overworked from the literary standpoint, their pictorial possibilities have been correspondingly neglected. That is one reason why this photographic interpretation of a ship model is reproduced in Antiques. It is offered without that particular concern for accuracy of form and correctness of rigging which would govern the selection of an illustration intended to demonstrate the model builder's craftsmanly skill; but with primary regard for the attractiveness of its composition and its high imaginative content.

ANTIQUES

A MAGAZINE FOR COLLECTORS AND OTHERS INTERESTED
IN TIMES PAST & IN ARTICLES OF DAILY USE &
ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVIII JULY, 1930 *Number 1*

The Editor's Attic

Wider Horizons

The exact acreage proper to a magazine page is a still unsettled question. Various publications which began the cultivation of literature on a quite restricted garden plot have subsequently expanded their boundaries to approximate those of an aëronautical field. Others, whose original typographical domain was high, wide, and handsome, have, in due course, found it advisable to pull in their fences.

The procedure of Antiques has been guided by two carefully balanced considerations. Since the periodical is edited with a view to being actually read, rather than casually inspected, by its subscribers, it should be easily handled and should present an inviting typographical arrangement. At the same time, since adequate illustrations are essential to intelligible exposition, there is no wisdom in emphasizing portability at the expense of pictorial amplitude.

When, some eight years ago, Antiques made its début, the publishers believed that the format selected would satisfactorily meet the dual obligation imposed upon it. Experience has necessitated a gradual revision of that early judgment. The passing years have opened new vistas of opportunity, and have revealed many virtually unexplored provinces of investigation. Concurrently, a page size once considered quite liberal has been found deficient in elbowroom. With the inauguration of Volume Eighteen, therefore, Antiques slightly lengthens its tether. But, in so doing, it has endeavored to avoid undue extremities of freedom. The altered form will, it is thought, be no more unwieldy than the old. The slightly expanded area now available will permit the use of larger illustrations and a somewhat more effective balance between text and pictures. Quite as important, it will lend to each page the supporting restfulness of comfortable margins.

Antiques has always cherished the belief that a publication dealing with the arts should seek to exemplify its professed ideals in its own dress and deportment. While mundane circumscriptions all too frequently prevent good intentions from blossoming into perfect accomplishment, the present burgeoning of the magazine should be viewed as evidence of hopeful and honest progress.

Another Savery Label

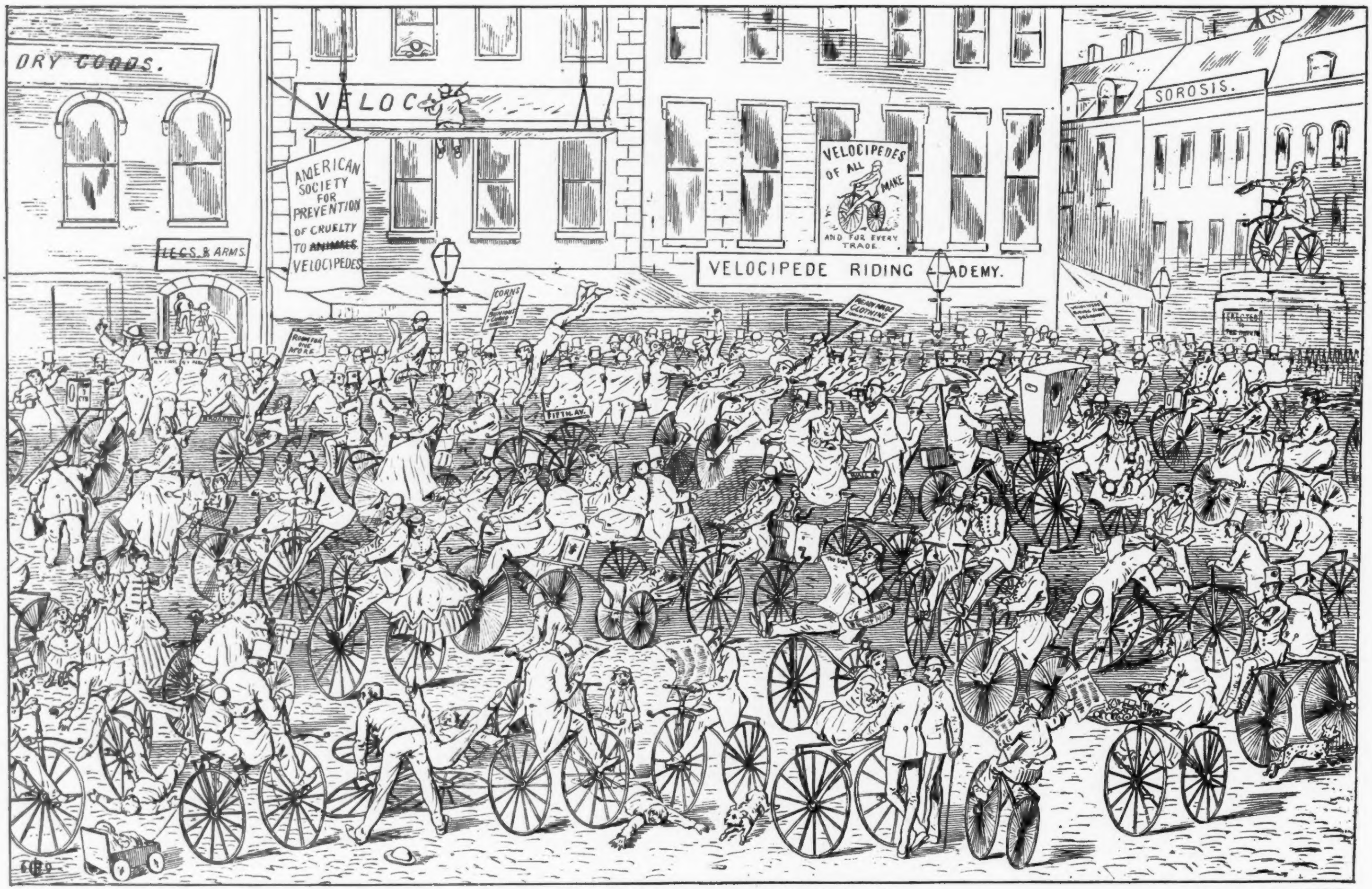
It is, perhaps, an unfortunate circumstance that most of our early cabinetmakers who were thoughtful enough to sign their works relied upon an easily detachable printed slip instead of a more permanent form of identification. To be sure, some fabricators of Windsor chairs employed a branding iron, and some few joiners painted or penciled their signatures within the carcass of their creations. But the Attic had always looked upon William Savery as an advocate of purely transitory forms of inscription until, one day, it received a hurry call to explain the possible association between the redoubtable Philadelphian and a venerable iron pot, in one of whose protuberant sides was cast the strange device, *Savery & Co. Philadelphia.*

Here was a neat problem. In one of his poems, Horace proclaims that his verses constitute a personal monument more enduring than bronze. Might the more modest Savery have taken a contrary view, and, distrusting the immortality of wood and paper, have sought eternity for his name by inscribing it upon iron? Furthermore, if an unmarked Paul Revere anvil could bring its thousands at public sale, what might not be hoped for a marked Savery pot? No time was lost in securing a photograph of this extraordinary item, its lettering neatly touched up with white shoe dressing to ensure legibility. That it is an altogether portly, dignified, commodious, and bravely forthright object, the accompanying illustration clearly demonstrates. Quite plain, of course, as a Quaker pot should be, but not without the embellishment of well spaced bands confining its copious outlines.

Having thus far fed on admiration and sugared suppositions, the Attic undertook a little genuine investigation — with the following result. William Savery, the cabinetmaker, had two sons: Thomas, who became a carpenter and builder; and William, who, though a tanner by trade, spent most of his life as an itinerant preacher. This second William had no children; but the family line was perpetuated through the elder brother Thomas, whose descendants appear to have devoted themselves to lumbering, farming, and the practice of medicine. There is not an iron founder in the lot.

Moreover, between 1791 and 1837, the Philadelphia directories carry no mention of any Savery connected with the iron business. In the directory for 1839, however, appears the name of P. B. Savery, manufacturer, at 60 North Front Street, and of Savery and Company at a like address. The same names are found continuously through successive volumes, without mention of the kind of work in which the firm was engaged, until, in 1842, we meet with "Savery & Co., Manufs. iron castings." That seems to settle the source of our iron pot, and to wilt whatever garlands of romance briefly entwined the utensil's ample form.

Savery, the iron founder, was still going strong in the directory of 1850; but the Attic is inclined to ascribe his labeled masterpiece to an earlier day, when old-fashioned families were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VELOCAMBIPEDEXTRIANISM.
WHAT WE ARE COMING TO.

Fig. 1 — Traffic Congestion as Forecast in 1869
Reproduced from a broadside print published by G. Schirmer, 701 Broadway, New York. Size of original, 18 5/8 by 12 inches.
From the collection of Esther Stevens Fraser

indeed families, and, by consequence, pots were pots. If he was in any way connected with the descendants of the famous William, the relationship can have been but distant. This conclusion, of course, is a great disappointment to the Attic, and it may also be to Mrs. George M. Morris of Washington, D. C., who owns the historic piece of hardware which has supplied the text for this discussion.

* * *

The name Savery, nevertheless, is important in the annals of American iron manufacture; though its primary associations are with New England rather than with Pennsylvania. Direct descendants from Thomas Savery of Pilgrim fame were the three brothers: John (*born 1789*), William (*born 1791*), and Peleg Barrows (*born 1805*), all three of whom saw the light of day in Carver, Massachusetts, and all of whom appear to have served an early apprenticeship as molders in local iron foundries. A fourth brother, Thomas, is also recorded.

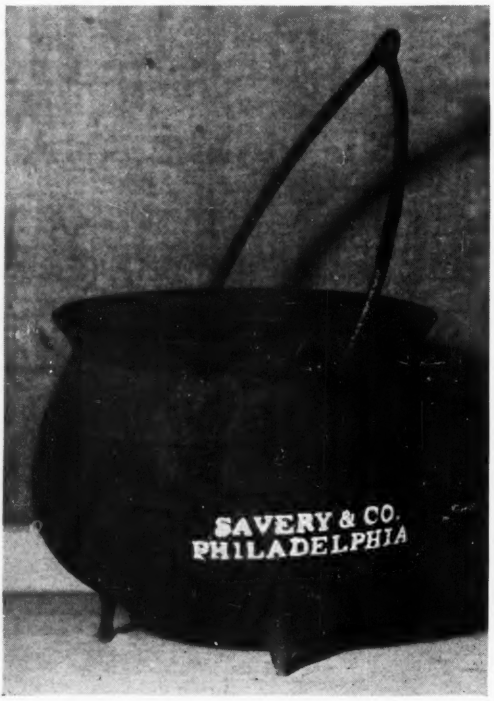


Fig. 2 — Iron Cooking Pot (*after 1838*)
Made by Savery and Company of Philadelphia.
Owned by Mrs. George M. Morris

John, the eldest of the tribe, had the honor of making the cannon balls with which the frigate *Constitution* perforated the wooden walls of the *Guerrière*. Later, he set up an iron foundry at Albany, New York, and eventually moved to Jersey City, where he opened yet another.

Associated with John at Albany was the younger brother, Peleg Barrows. Evidently the migratory germ was in his blood as in that of his senior; for, in 1838, he departed from Albany, betaking himself to Philadelphia, where he made Mrs. Morris' pot, and many more precisely like it, therewithal winning such general local confidence as to be elected to the Senate of his adopted state. He died in 1863.

The second brother, William, was content to remain at home in copartnership with Thomas. The two men produced hollow-ware in Agawam and disposed of it at Wareham. It is far from unlikely that their enterprise was actually founded by John before his exodus to Albany; for the mark *J. Savery & Co.*, *Wareham* is still to be found cast in the metal of early New England iron utensils and kitchen gear.

Prophecy in 1869

THE prophets, sibyls, oracles, and soothsayers of old, who cloaked their ways in mystery and delivered their forecasts in the form of magnificent generalities, enjoyed a manifest advantage over those later seers who have attempted to record their visions in pictorial form. Verbal promises may always be sufficiently elastic to fit nearly any eventuality. But a drawing must be at all points specific; and, once made, it permits of no subsequent erasures or emendations to bring prevision into conformity with ultimate experience. In studying the course of prophecy, therefore, one's preference for the verbal or for the pictorial technique will be determined largely by one's mental bias. Some folk keep themselves enjoyably occupied with efforts to validate ancient revelation by gearing it to present-day occurrences. Others, on the contrary, find amusement in digging up early depictions of what we are coming to, and flaunting them in evidence of the congenital and universal strabismus of the prophetic eye.

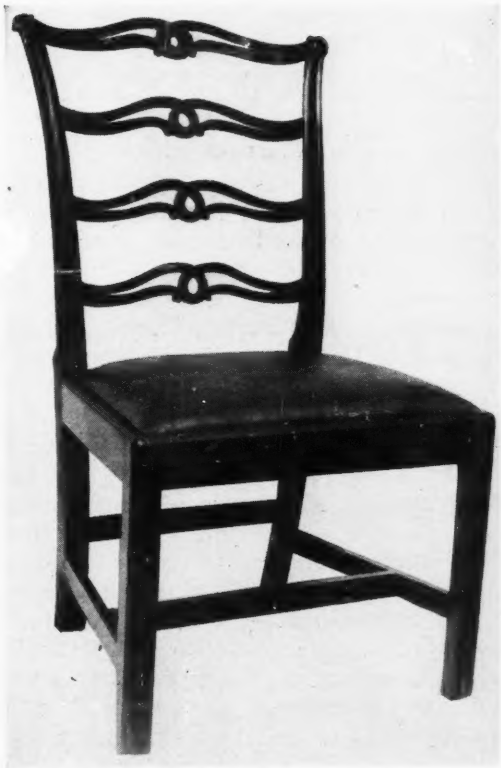


Fig. 3 — LADDER-BACK CHAIR BY GOSTELOWE
This is the first, and thus far the only, chair to be found bearing the label of Jonathan Gostelowe of Philadelphia. Its label is the same as that illustrated in ANTIQUES for June, 1926.
From the collection of Richard D. Brixey

For the benefit of both studious categories, the Attic here reproduces a broadside engraving, whose original, some 12 by 18 inches in dimensions, was published in 1869 by G. Schirmer of New York City. It is titled *Velocambipedextrianism*, and portrays the probable consequences of the speed mania generated in the New York populace by the two-wheeled wooden velocipede of the period. In it, cynics will, no doubt, find irrefutable proof of the inability of one age to prefigure its successors in any terms but those of its own experience. True believers, on the other hand, will overlook its particular details of dress and vehicular mode and will perceive only the finger of 1869 pointing ominously to the traffic congestion of 1930, with the ubiquitous jaywalker taking his perennial and well-deserved punishment.

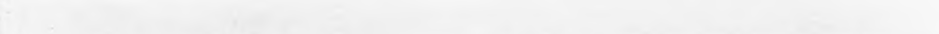


Fig. 4 — SERPENTINE-FRONT CHEST OF DRAWERS BY JONATHAN GOSTELOWE
Though this piece of furniture is unmarked, its close resemblance to a labeled specimen in the Pennsylvania Museum leaves no reasonable doubt of Gostelowe's authorship. (See ANTIQUES for June, 1926, p. 387.)
From the collection of Doctor and Mrs. Frank S. Hall

Add to Gostelowe

THAT Jonathan Gostelowe of Philadelphia made chairs, in addition to executing other and more elaborate cabinetwork, has long been known from his advertising label attached to a serpentine chest of drawers now in the Pennsylvania Museum. Both chest and label were pictured in ANTIQUES for June, 1926, among numerous examples of Gostelowe's case work identified and discussed in Clarence W. Brazer's noteworthy study of the master's life and accomplishment. With so many impressive items thus discovered and satisfactorily ascribed, it seems strange that three years should elapse before the finding of an authenticated Gostelowe chair. Credit for that feat belongs to Joe Kindig, Jr., of York, Pennsylvania. The chair, itself, now belongs to Richard D. Brixey of New York City, by whose permission it is here reproduced. The piece is of mahogany, with pierced ladder back and straight rectangular front legs slightly molded on the outer edges. The tenons of the seat rails, right and left, penetrate the stiles. On the rear rail of the seat is glued the maker's customary label, still excellently preserved.

Whether or not this specimen displays stylistic peculiarities sufficiently pronounced to ensure correct identification of other chairs from the same shop, the Attic is not prepared to say. In case work, however, the hand of Gostelowe seems to be well-nigh unmistakable. It is evident in the massive serpentine-front chest of drawers belonging to Doctor and Mrs. Frank S. Hall of Dover, Delaware, here for the first time published.

Old Danish Silver Spoons

By E. Alfred Jones

SPOONS were the earliest objects in silver, other than personal jewelry and ornaments, to be acquired by civilized peoples after their first taste of material prosperity.

From the later Middle Ages until well into the eighteenth century, the goldsmiths of Scandinavia were highly skilled in the making of spoons. Although old inventories in Denmark prove that silver spoons were owned in the houses of the great as early as the fourteenth century, these utensils were by no means common until the sixteenth century. In evidence of the rarity of the early types, it may be stated that the National Museum at Copenhagen can show only fragments of thirteenth-century spoons, which were found at Ribe in western Jutland with a hoard of silver coins, 1,257 in number—among them no fewer than 1,200 English pennies struck during the years 1246–1248. A century separates these fragments from the next specimen, which is not, however, of pure silver, but of inferior metal, and is attributed to about the year 1350.

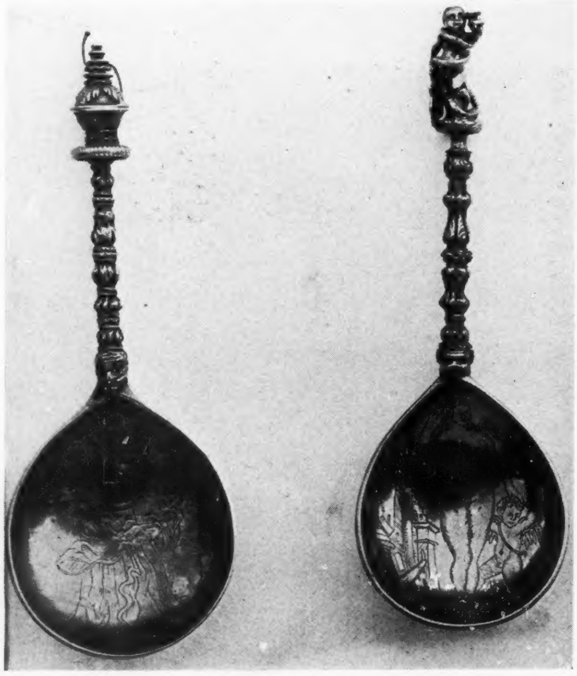
The development of the Danish spoon may be traced with the help of the highly interesting collection in the National Museum and the excellent illustrated catalogue by Jørgen Olrik. If conclusions may safely be drawn from the above mentioned spoon of 1350, early handles were 6½ inches long. At the close of the fifteenth century, and especially during the next hundred years, handles became shorter, while the bowl grew large and pear-shaped, as in the specimen illustrated in Figure 1. The average length of such spoons is about 5 inches. In this case, the end of the flat handle takes the form of a Gothic "crown" — a not uncommon feature of Danish spoons of the first half of the sixteenth century — while the lower end, just above the bowl, is enriched with a figure, supposed to be that of St. Nicholas of Bari, patron of bakers, holding a model of a church in his hand — the whole wrought in relief. Above his head is stamped a mark resembling a St. Andrew's cross. In the next specimen (*Fig. 2*), the bowl is more elongated and the whole spoon more ornate. The short handle consists of a group of St. George and the Dragon, St. Christopher, St. Lawrence, and the Virgin and Child. Below these figures are symbols of the Passion, worked in relief. Engraved within the bowl are the Virgin with the Holy Child, and St. Anne, surrounded by an inscription on scrolls:

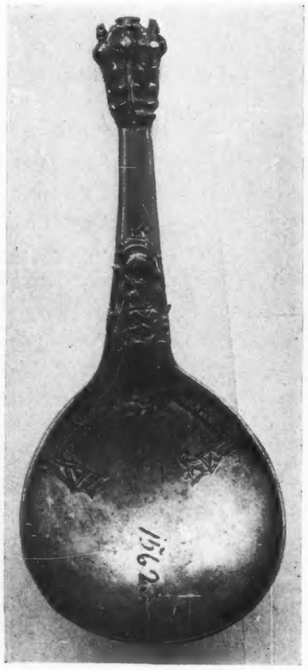
> Maria hielp meg af alle mine nö
> oc bewar meg fra ten ewig döh

Some doubt is expressed regarding the provenance of this important spoon of the late sixteenth century; it may be either Danish or North German.

On another spoon occurs an inscription in corrupt Latin: "Jesus of Nazareth, King of the Jews, Son of God, have mercy upon me"; a supplication which likewise appears on the delightful English mazer bowl of about 1485 in the remote Welsh church of Clynnog. The Virgin and Child are again engraved within a third spoon of the early sixteenth century, the main part of whose stem is fashioned like the trunk of a tree. Religious invocations are not unusual in early spoons and on the silver trim of Scandinavian horns; but a favorite inscription on old Danish jewelry, found also on the mounts of a Danish and an Icelandic horn, is *Amor Vincit Omnia*. Plainer spoons were also made at this time, such as one with a polygonal knop finishing the stem — a terminal also found on a spoon by a German goldsmith of Lübeck, about 1500, in the Museum at Copenhagen.

From about 1550, handles are not infrequently of sectional baluster form, clothed in acanthus leafage. Two varieties are illustrated (*Figs. 3 and 4*). The first, 5⅝ inches long, has a ball end, also with acanthus





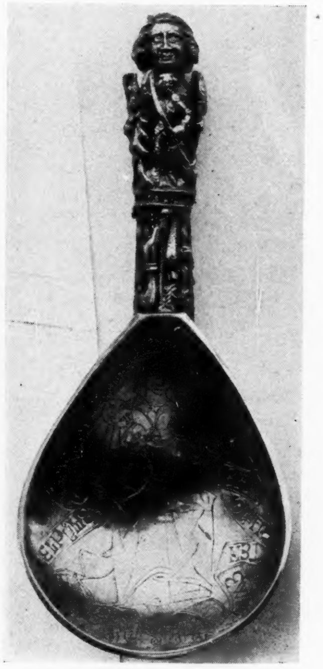


Fig. 1 (*left*) — Danish Spoon (*first half of the sixteenth century*)

Fig. 2 (*right*) — Danish, or North German, Spoon (*late sixteenth century*)

Figs. 3 and 4 (*centre*) — Spoons with Baluster Stems (*after 1550*)
The spoon at the right is dated *1579* and may be of North German rather than Danish origin.

Fig. 5 (*left*) — Danish Spoon with Cherub Head Finial (*c. 1610*)

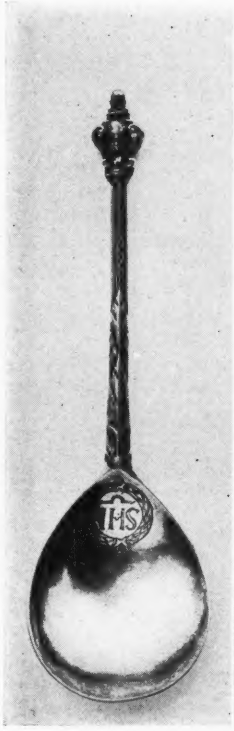
Fig. 6 (*left*) — Danish Spoon with Cone Finial (*c. 1623*)

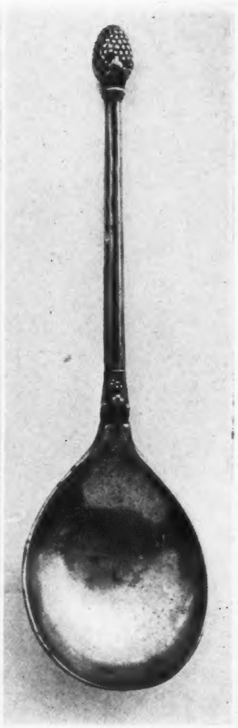
Fig. 7 (*centre*) — Danish Apostle Spoon (*1600–1650*)

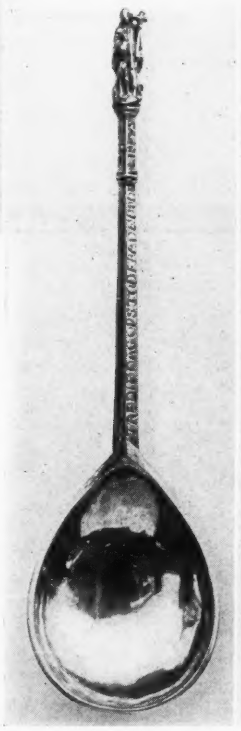
Fig. 8 (*centre*) — Danish or Norwegian Spoon and Fork (*c. 1600*)

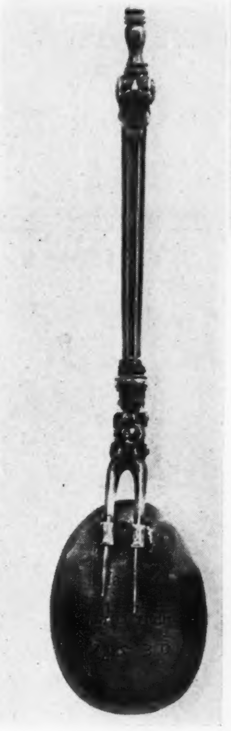
Fig. 9 (*right*) — Danish Spoon (*second quarter of seventeenth century*)

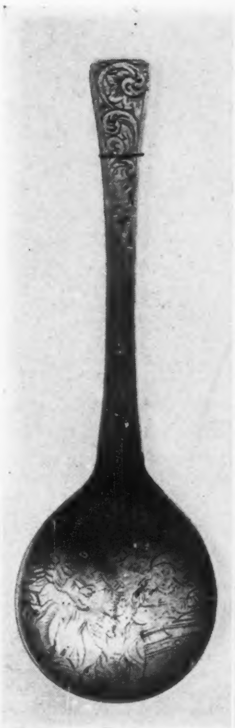
Fig. 10 (*right*) — Danish Spoon (*c. 1680*)

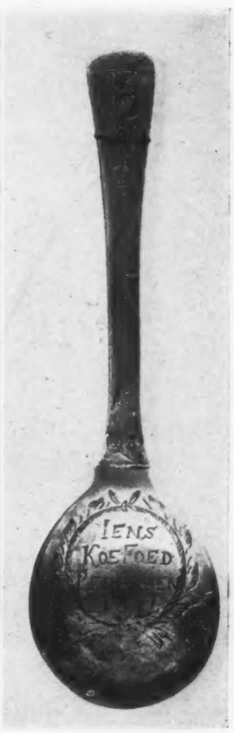












decoration, while at the lower end of the handle appears a mask. Engraved within the bowl is the Virgin, enthroned and crowned, holding a sceptre in one hand and the Holy Child in the other. The second is of the same length and is surmounted by a figure entwined by a snake and holding a shield. Engraved on the interior of the bowl are figures of Venus and Cupid, and, on the exterior, the Virgin and Child — a strange mixture of profane and sacred — with the date 1579. The piece is not definitely Danish in origin, though probably so. Similar spoons were made in North Germany; hence the difficulty of identifying the exact provenance in any given instance.

The spoon developed during the Renaissance in Denmark is fitted with a longer and more slender handle of varying shape; but the bowl is smaller than before — though similar in form. The average length of the spoons made between 1625 and 1650 is about 6½ inches, a return to the dimensions of some three centuries earlier. Common handle terminals are the heads of cherubs (which are also favorite embellishments for the moldings of Danish drinking vessels) and pine cones, especially between 1600 and 1625. Considerable variation in stem patterns is observable. Two characteristic examples are illustrated (*Figs. 5 and 6*). The first was made at Copenhagen, probably by Johan Post or Jørgen Prytz, about 1610. The second is stamped with the Copenhagen mark for 1623.

More familiar to English readers will be the "Apostle" spoon of Figure 7. Made between 1600 and 1650, it is one of four survivors from an original set of twelve. Inscribed upon this quartet are the names of Saints Bartholomew, Thomas, Matthew, and Philip, together with portions of the Apostles' Creed. They came from the district of Randers, but the Danish maker remains unidentified.

The German fashion of a spoon and fork combined — which, in many instances, could be doubled up into a small compass for the pocket — seems to have spread to Scandinavia. The specimen illustrated (*Fig. 8*) may have been wrought by a Danish or Norwegian goldsmith, about 1600. It is inscribed on the bowl, "Olaus Dei Gratia Episcop. Nidrosien. 1530," which denotes that the original owner was Olaf Engelbrektson, Archbishop of Trondhjem, who contradictiously died in Holland, in 1538, about sixty years before the object had left the hands of its maker. The Museum is fortunate in having this, the oldest known fork-spoon by a Danish or Norwegian craftsman. A somewhat similar specimen, perhaps twenty to thirty years later, which had belonged to Christian IV, is at Rosenborg Castle.

In the second quarter of the seventeenth century, another variety of spoon was introduced, similar to the example illustrated in Figure 9. Here the slender stem of the earlier spoons is superseded by a wide, flat stem, chased with flowers and foliage. Changes occur also in the shape of the bowl, which becomes wider. The same form persists in Norway, as well as in Denmark, until later in the century, as may be observed from the next spoon shown, which is engraved on the shaft with a tulip (*Fig. 10*). It is stamped with the Copenhagen mark for 1680, one year before the date in the inscription.

Much more might be written on old Scandinavian spoons. Many of those so happily preserved in the National Museum at Copenhagen have been found buried in different parts of Denmark, where they were hidden during the Thirty Years' War.

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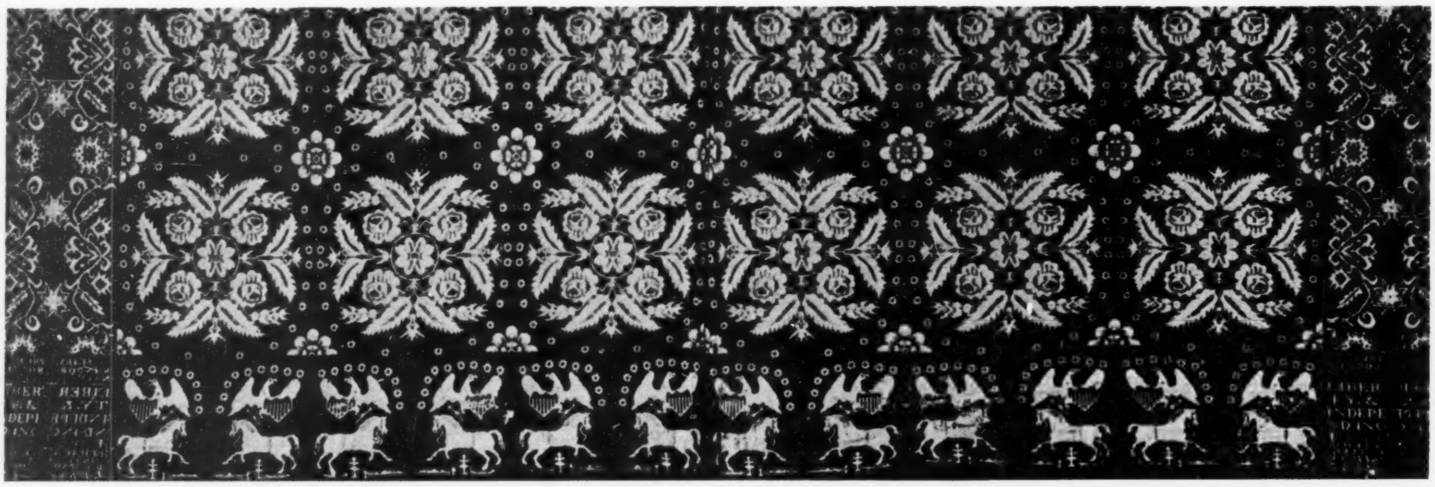


Fig. 1. — Horse and Eagle (*detail*)
The centre medallions are clever combinations of Scotch thistle and English rose. Woven in the corners, *Mary Van Dorn* (name of owner), *Liberty & Independance, Ithaca, 1837, A. Davidson, Fancy Weaver.* Color, indigo blue and white.
This and other coverlets illustrated are from the author's collection.

Weavers of New York's Historical Coverlets

By Jessie Farrall Peck

While American woven coverlets of the second quarter of the nineteenth century have received considerable attention, little has hitherto been done in the way of tracing their authorship or of estimating the relative quality of their designs. This phase of the subject is of primary interest to Mrs. Peck, whose investigations, now in progress, will form the basis for a book. The present article offers new material on certain of the New York State weavers. The coverlets of Harry Tyler were discussed in Antiques for March, 1928. — *The Editor.*

SEVENTY-FIVE or a hundred years turn most of humanity into mere names. That's what is happening to the old Jacquard loom weavers of America. If you are treasuring a blue and white coverlet with the name of its first owner and the date of its making tucked into a corner, aren't you curious sometimes about the artist who fashioned it; or interested in the thread of history woven into its fabric?

Archibald Davidson's shop offers a splendid illustration of the place of the professional weaver during that phase of our industrial history — the period of transition between home-craft and factory. He called his shop a "carpet factory," but it still had the home way of doing things. Picture the Ithaca Carpet Factory on a certain cold day in December of some such year as 1838:

On the site of the old Cornell farm east of Ithaca, snuggled close to the bridge over Cascadilla Creek, extends a long, shedlike structure, with cheerful wisps of smoke puffing from its chimney. Twenty-year-old Cordelia Wilsey canters up on horseback, blankets her horse, and bustles in — a trifle late, but three miles on a morning like this, with the wind blistering one's face! Red hands are limbered beside the comforting chunk stove. In a few moments, the idle spinning wheel is buzzing: Cordelia is the champion spinner of the countryside.

Three clanking looms, two wheels, and a steaming dye pot — these, with their six attendants, make up the Ithaca Carpet Factory. Archibald Davidson is the master weaver. He is the one who, in the borders of his coverlets, skilfully perpetuates his

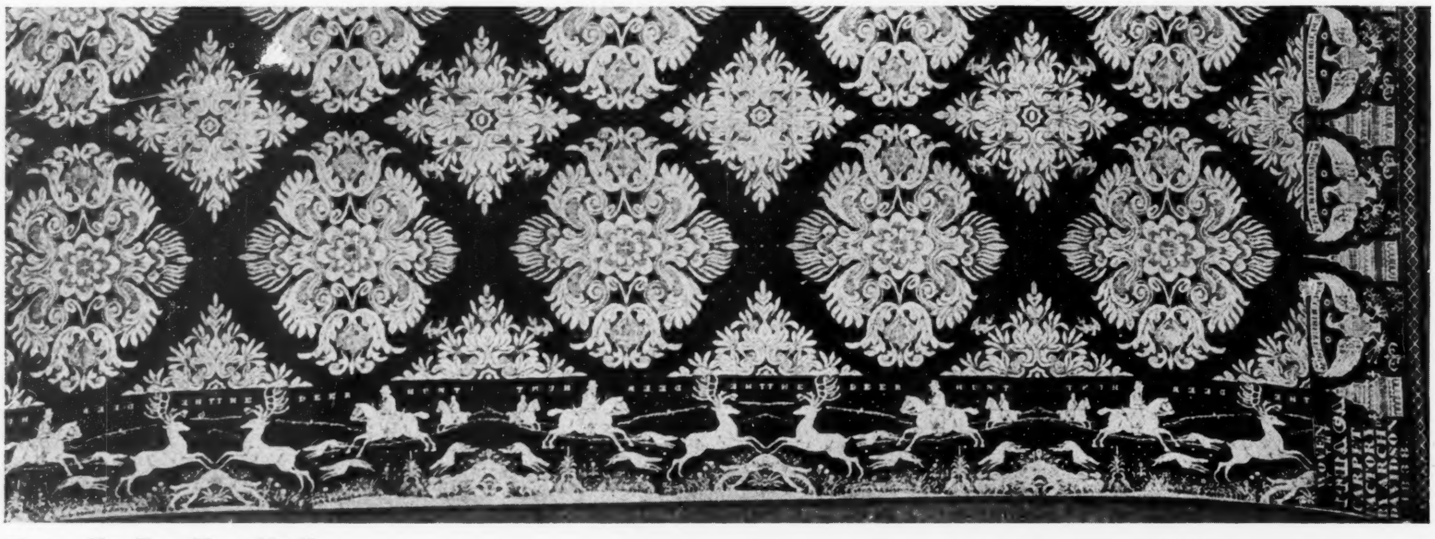


Fig. 2 — The Deer Hunt (*detail*)
Notice the delicate bit of weaving showing the tiny flowers and grass; the outlines of the hills; the perspective of the distant horsemen; the action depicted in the lithe bodies of the pursuing hounds. Woven inscription, *Woven at the Ithaca Carpet Factory by Arch^{d} Davidson, 1838.* Color, indigo blue and white.

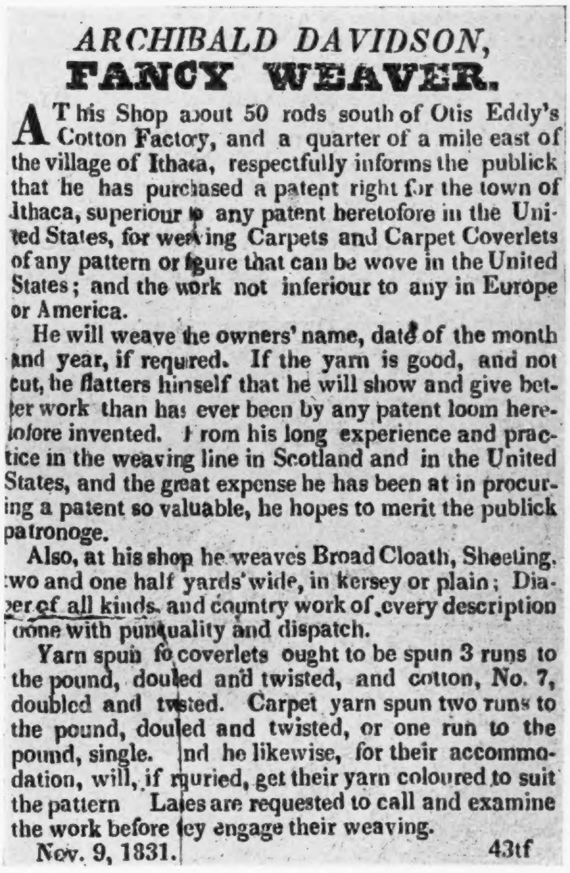
memories of the horse and hound in old Scotland, and thoughts of the deer so plentiful in this newer country. John Davidson helps, sometimes, with the carpets. There is one on the loom now, with tiny meeting-houses scattered over it. The third weaver takes care of the clothmaking.

Cordelia's spinning wheel is slowing up. Twenty knots, two skeins — the "run" is finished. Now for the little dance that helps take the chill out of a winter's day. All join in with heartiness, and here is the song that guides their steps:

Hey, jin along, jin along Jessie,
Hey, jin along, jin along Joe.
The black-bird said, said he to the crow,
"If you ain't black then I don't know."
Hey, jin along, jin along Jessie,
Hey, jin along, jin along Joe.

Hey, etc.
First to the courthouse, then to the jail:
Hang your hat on a rusty nail.
Hey, etc.

The dance is similar to the Scotch sword dance, two sticks being used. There is much action, including patting of knees and stamping of feet. Ten minutes, and all are back at their tasks — till the spinners have finished one more "run" of twenty knots, two skeins.



ARCHIBALD DAVIDSON,
FANCY WEAVER.

AT his Shop about 50 rods south of Otis Eddy's Cotton Factory, and a quarter of a mile east of the village of Ithaca, respectfully informs the publick that he has purchased a patent right for the town of Ithaca, superiour to any patent heretofore in the United States, for weaving Carpets and Carpet Coverlets of any pattern or figure that can be wove in the United States; and the work not inferiour to any in Europe or America.

He will weave the owners' name, date of the month and year, if required. If the yarn is good, and not cut, he flatters himself that he will show and give better work than has ever been by any patent loom heretofore invented. From his long experience and practice in the weaving line in Scotland and in the United States, and the great expense he has been at in procuring a patent so valuable, he hopes to merit the publick patronoge.

Also, at his shop he weaves Broad Cloath, Sheeting, two and one half yards' wide, in kersey or plain; Diaper of all kinds, and country work of every description done with punctuality and dispatch.

Yarn spun for coverlets ought to be spun 3 runs to the pound, doubled and twisted, and cotton, No. 7, doubled and twisted. Carpet yarn spun two runs to the pound, doubled and twisted, or one run to the pound, single. And he likewise, for their accommodation, will, if requried, get their yarn coloured to suit the pattern Ladies are requested to call and examine the work before they engage their weaving.

Nov. 9, 1831. 43tf

Fig. 3 — Advertisement of the Ithaca Carpet Factory
From the files of the *Ithaca Journal*, at Cornell University.

The location of the first Jacquard loom in America is open to question. The earliest I have been able to trace was in the Northrup Woolen Mill, at Roanoke, Genesee County, New York, which was built, in 1820, on a portion of the forty-eight acres purchased by the Northrups from the Holland Land Company. Its chief output was cloth and carpets; coverlets were made when ordered. In 1822, Isabella Norris of Morganville wanted the "latest thing in woven spreads" for her hope chest. It turned out to be quite an historic affair (*Fig. 4*). It shows, first, that Elijah Northrup was one of the pioneer Jacquard loom weavers in America; and, second, that he was the originator of the New York Masonic coverlet, with pillars, square, and compass in its border.

Northrup was a Mason, but the near-by trouble with Morgan and the consequent rise of the Anti-Masonic party cooled his ardor. Besides, after the stirring times of 1825, these emblems were unpopular. In a coverlet woven for Hulda Hudson, Pavilion, in 1829, we find thin pine trees taking the place of pillar, square, and compass. The Masonic border crops up again, however, in the Independence coverlet, done by J. A. Getty,

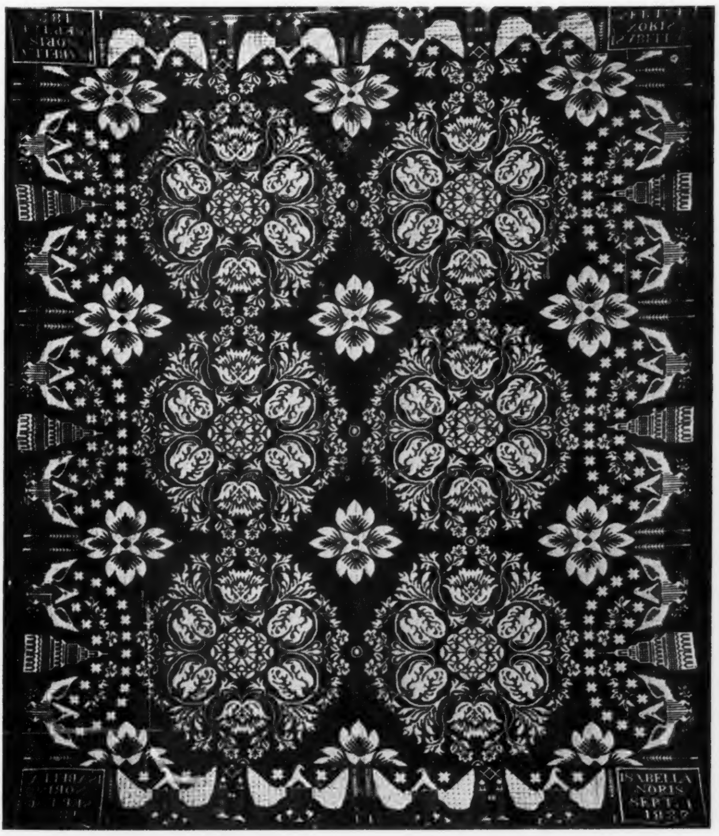


Fig. 4 — Masonic Coverlet
One of the earliest of the double-woven type. The Masonic emblems and patriotic symbols harmonize, because patriotism is a cardinal principle of Masonry. Color, indigo blue and white.

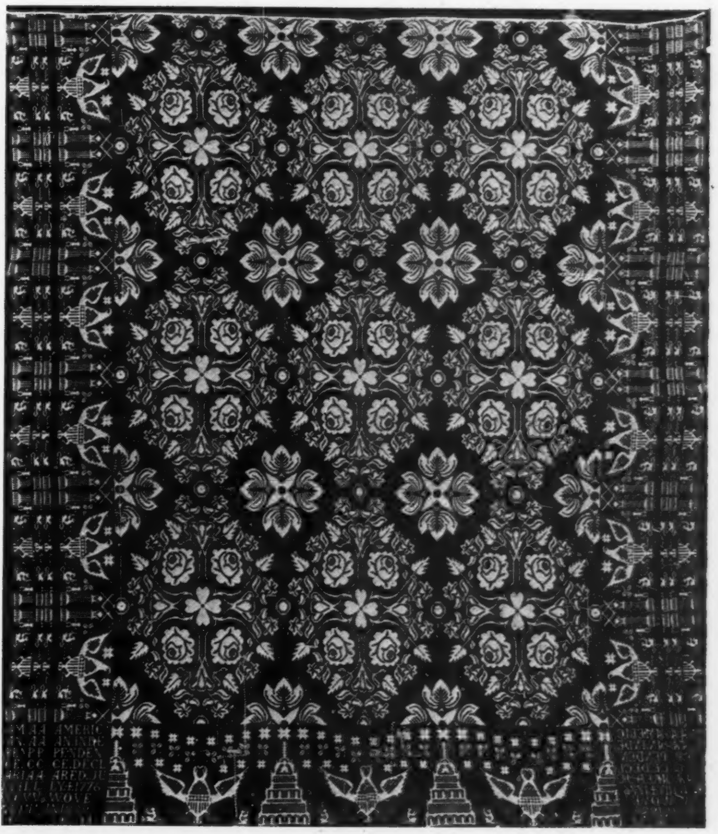


Fig. 5 — Independence Coverlet
Most of the Independence Halls in coverlet borders lack the Liberty Bell. This pattern shows the influence of the earlier Masonic coverlet by Northrup. Color, indigo blue and white.

near Auburn, in 1839, and here illustrated in Figure 5.

In 1824, John Getty belonged to the same Masonic Lodge as Northrup — the Olive Branch Lodge at Bethany — and, once in a while, weavers passed along a few patterns. Both coverlets picture Independence Hall, but the later piece adds the Liberty Bell to the tower. Let me remind you of a bit of history; one needs it to appreciate this Independence pattern.

In 1752, Philadelphia ordered a two-thousand-pound bell from England. On its shining surface, the following words were engraved, like a prophecy: "Proclaim liberty throughout all the land, unto all the inhabitants thereof." On July 4, 1776, hundreds were gathered around Independence Hall. Within, something was whispered to a small boy. Breathlessly he rushed up the steps to the tower, shouting to the bellman, "They've signed it! Ring! Ring! Ring!" And the bell sent out its solemn message, while, from the steps below, the Declaration of Independence was read to the waiting crowds. When the British occupied Philadelphia, the Liberty Bell was hidden. But it completed the story of liberty, ringing out the signal that peace was declared. Ninety years ago, people were fairly close to our vital history; and they enjoyed having the things which they revered woven into an enduring fabric. Surely this memorial to American Independence ought to bring some credit to its author, John A. Getty.

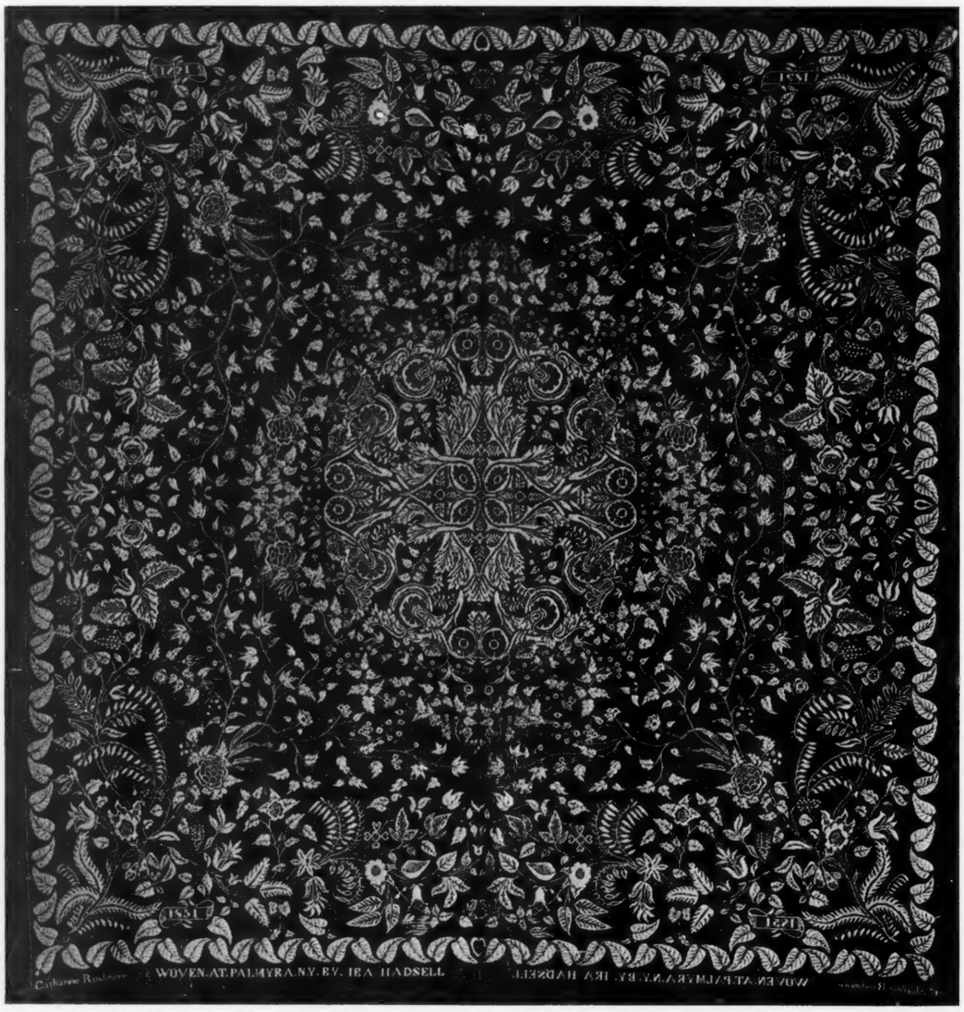


Fig. 6 — Wood and Garden

Hadsell is usually known by his E Pluribus Unum coverlet. This example shows simply his deep-rooted love of nature. It takes a magician so to control the threads of a loom that they weave themselves into a picture like this. Color, indigo blue and white.

Ira Hadsell was one of the later craftsmen. As a little twelve-year-old boy, in 1825, he came adventuring into Palmyra, and went to work on a farm. At fourteen, we find him traveling weary miles over the old Erie Canal towpath, urging along the "power" for a brand-new packet boat. Nine years more, and he is running his own boat, the *Eclipse*, loaded with wheat for Rochester. Having reached the height of his canal ambitions, he seemingly lost interest in waterways: it was time he was seeing more of the world. Soon he is making his way through Michigan, Ohio, Indiana — on foot. Finally, his wanderlust satisfied, he returns to Palmyra, and takes up weaving on Vienna Street with his friend Van Ness. In 1848, the old-fashioned loom is remodeled to weave seamless coverlets; and three years later it belongs to Hadsell.

There are no lovelier designs for coverlets than those given New York State by Ira Hadsell. He was the naturalist among the weavers — spent hours tramping through the woods, learning the shape of leaf and flower and vine, and their ways of winding and clustering. His diaries still treasure some of his pressed models. The two examples of his work pictured here show his fondness for natural forms. One is a fascinating study in all kinds of leaves. The other has additional interest: first, in the fine drawing of the four heads of Liberty; and, second, in its historical meaning. The inspiration for the design as a whole came with the first signs of dissension between North and South: the two joined flags representing the union of the two sections; the eagle as the national emblem for both; the horn of plenty as a prophecy; and *E Pluribus Unum* as a motto. Truly a powerful plea against civil war! (*See Cover.*)

One old resident of Palmyra relates an incident in the life of the Hadsells that still amuses her greatly. "It was circus day," she says, "and almost the whole town turned out. The circus folk had begun unloading, when up over the hill poked Uncle Ira's old white horse, trailing the family market wagon. That horse didn't approve of a thing he saw, or heard, or smelled. Wheeling, he sent a double kick toward the whole business — a kick that upset the market wagon and sent the two passengers skyrocketing. Poor, proper Aunt Lydia. Her bonnet flew off; her switch, being pinned to it, followed. Both sailed over the fence and lit on a bramble bush, where they dangled disgracefully. No one was hurt, unless you count feelings."

Another aged settler told of living alone on the hill with a widowed mother. They bought milk and butter from the Hadsells — the richest milk and the sweetest butter in all the country. On butter day, "Uncle Ira" always pulled an "extra" out of the wagon. Sometimes it was a bag of mixed vegetables, sometimes a bushel of apples; but always something to make living easier.

In seeking information concerning weaver James Cunningham, I was almost discouraged. I had browsed around cemeteries, been through countless dusty newspaper files, written twenty or thirty letters to old inhabitants and to wardens of vital statistics. Then I found Miss Allie Davison of New Hartford, and she remembered. I am giving the account as nearly as possible in her words:

"James Cunningham lived on Oxford Road — 'twas South Street then — the second house from the church. William Winship built that house more'n one hundred and forty years ago. Was one of the first frame houses west of Albany they say. Built when New Hartford was bigger'n Utica. Cellar kitchen, fireplaces all over, comfortable. And I remember *him*, a small old man with long white chin whiskers. He had four boys and two girls: Arthur was my age, born in 1847. George and William went to war and William was killed. Broke his father all up. Mr. Cunningham liked reading, mostly history things. Used to loan 'em around to the neighbors. My father would borrow his war books. We lived near by, just down the road a piece."

This weaver's coverlets are, as one would expect, historical. Washington on Horseback was first woven about 1835, when Cunningham was working his last year with his partner Butterfield. The early specimens of this pattern had four large circular medallions in the centre, and were nearly square. Later on, two elongated figures were added at the top, making the "bolster covering" for the pillows (*Fig. 7*).

Cunningham's New York State Emblem coverlet was designed about 1840. It is much rarer than the Washington on Horseback — the knightly figure of the latter seemed better to suit the hope chest fancies of young lady customers. The Emblem design, however, is historically more interesting. The arms of New York were adopted March 16, 1778. They have been called the happiest choice made by any state of the Union. The surmounting eagle belonged first to New York — the United States chose its eagle in 1782. Liberty and Justice as supporters of the shield could hardly be bettered; and the device on the shield, picturing the passage of the Hudson River through the mountains to the ocean, suggests the very foundations of the State's history. The whole rests on the motto *Excelsior* (*Fig. 8*).

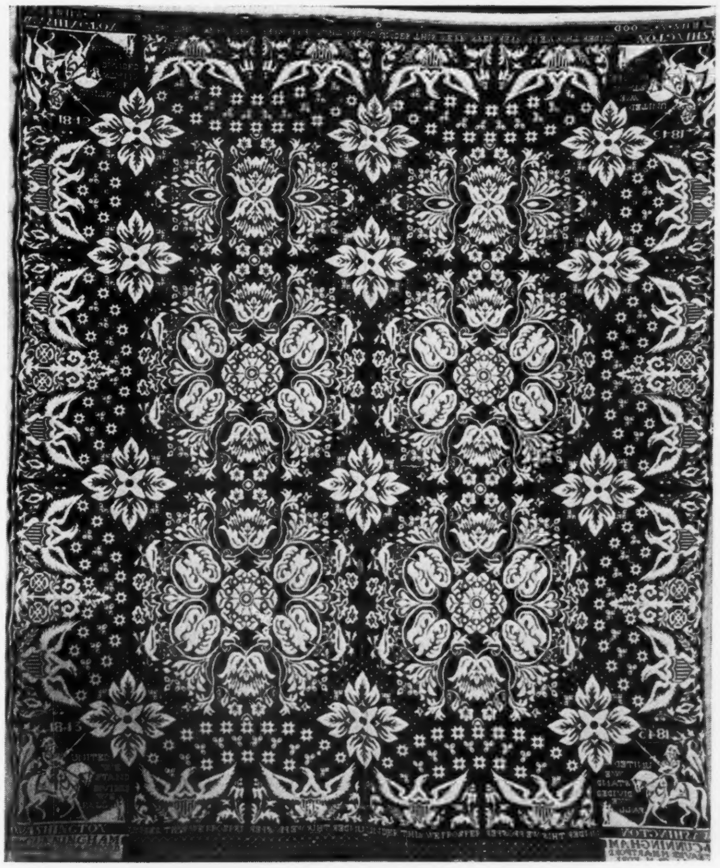


Fig. 7 — Washington on Horseback
Artists have always considered the depiction of the horse a difficult feat. Cunningham, with his shuttle and loom, seems to have succeeded unusually well. Color, rose red (cochineal dye, softened by age) and white.

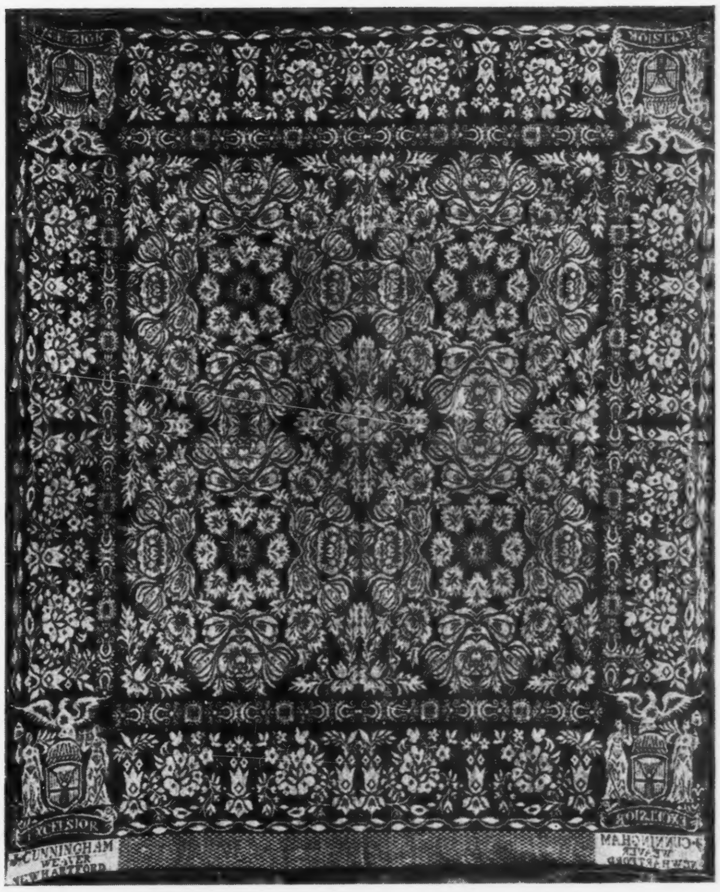


Fig. 8 — The New York State Emblem
A fine piece of weaving. The floral design of the border is worked out with the tulip as a basis, a tribute, perhaps, to the Dutch founders of the State. Color, copper red and white.

By 1798, the old seal needed repairing, and a new one was made. "Without authority some details were changed — such as removing the bandage and the scales from Justice; and, from this time on, many artists took all sorts of liberties." To Cunningham, with his English background, this loose conception of the State's coat of arms must have seemed a desecration.

Finally the Legislature was roused to action. The State had preserved no records of the original arms; but, luckily, an old military commission signed by Governor Clinton, June 25, 1778, was unearthed and the device upon it served as corrective material. Governor Cornell spoke the general feeling when he said, "The citizens of the State who are proud of her position and history should also delight in her insignia. The device of Arms of this State is so perfect in its conception that our aim is mainly how we can best restore the original." How Cunningham would have delighted in this awakening of the State's conscience! The correct design was restored in 1882.

During the Civil War, there was almost no coverlet weaving: the soldiers needed the wool. After the war, there was no call for it. The era of machinery was in full swing. In 1866, there crept into Ithaca a new railroad called the Shoefly. It was a queer little road, whose trains would stop for anyone, anywhere; but its chief business was to haul lumber from Cortland to the fast growing city. The workmen on this road discovered one day a dilapidated old building near Judd Bridge, on the bank of the Cascadilla. It would make a handy place for tools, and a fair shelter from the weather; so it was used that way. The old Ithaca Carpet Factory was rendering a last service to the commercial age which had rung its death knell. Yet changing fashion may have had something to do with the passing of elaborate coverlets. Commercialism is not to be blamed for everything.

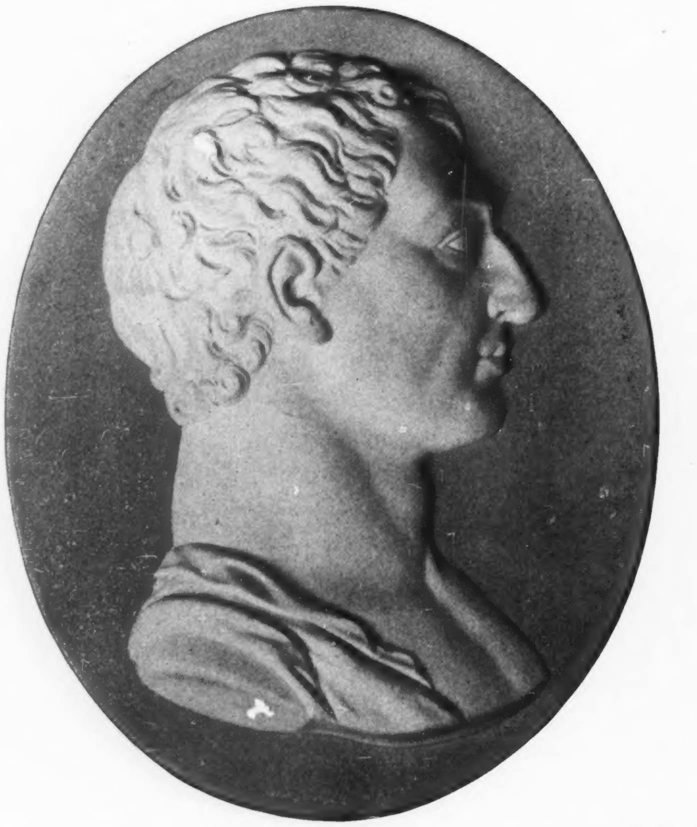


Fig. 1 — George Washington
From a bronze French medal of 1777, designed by Voltaire, who supplied the legend. As no portrait was available, this is a purely imaginary conception of greatness. It was issued in 1777, with considerable trepidation on Wedgwood's part. Thirteen varieties in model, size, and color are known. Wedgwood's Washington after Joseph Wright is pictured in Antiques for January, 1930, page 38.

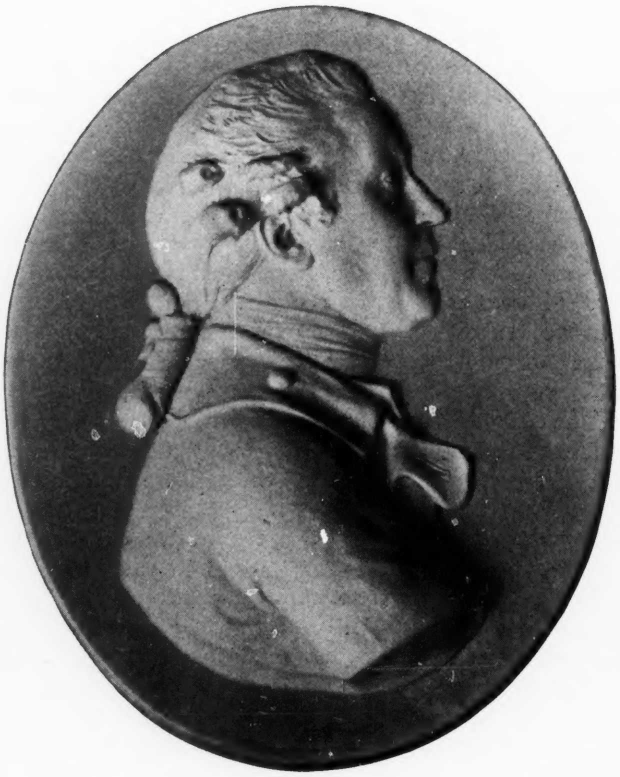


Fig. 2 — Sir Joshua Reynolds
The great English painter, whose sympathy with the American cause almost cast him into a state of melancholia.

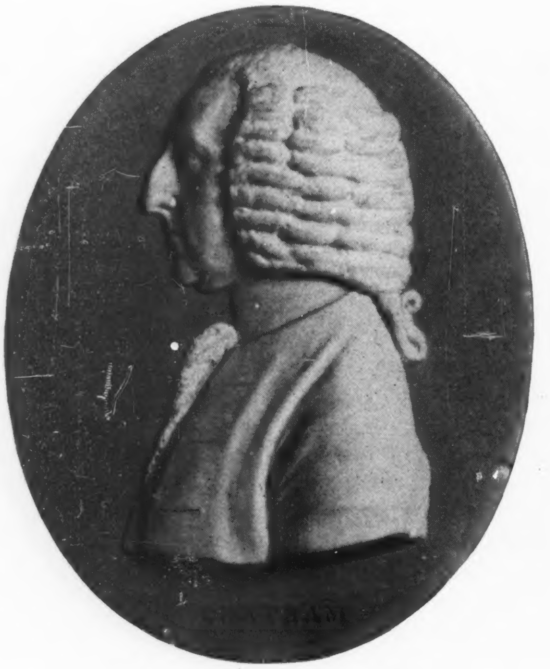


Fig. 3 — William Pitt, Earl of Chatham
Modeled by Flaxman in 1778.

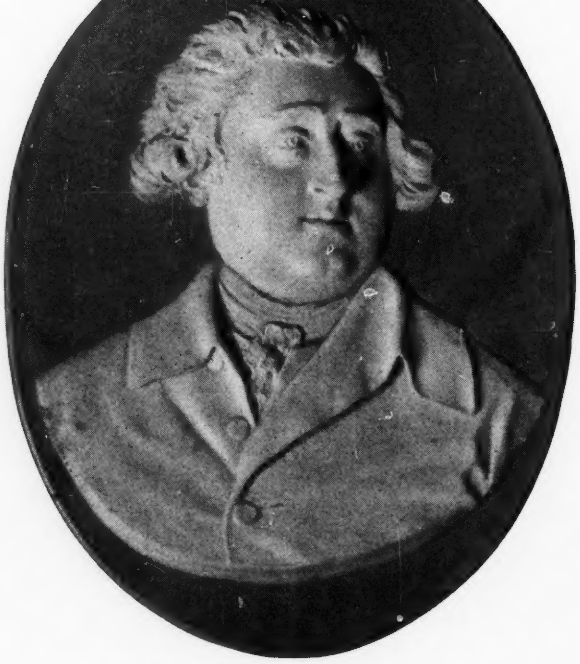


Fig. 4 — Charles James Fox
Orator and statesman, who, when addressing the House of Commons on American affairs, was wont to don the buff and blue of the Continental Army.

An English Friend of American Liberty

By The Editor

With acknowledgments to R. T. H. Halsey

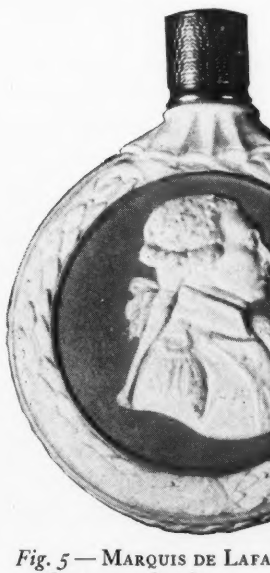


Fig. 5 — Marquis de Lafayette
On a scent bottle.

JUST two hundred years ago, July 12, 1730 to be exact, was born the great English potter, Josiah Wedgwood. To this man's indomitable perseverance, his courage, and his rare combination of artistic vision and business judgment, more than to any other influence, English ceramic art owed its escape from the doldrums of the mid-eighteenth century and its eventual achievement of world-wide recognition. No wonder that England is paying special homage to the great potter in this bicentenary of his birth.

Wedgwood's vastly productive career involves aspects far too numerous to be reviewed even cursorily in a magazine article. We may, however, at this time appropriately emphasize his lifelong interest in America, as it was manifested, not only in his correspondence, but in a long series of portrait medallions which he produced to memorialize American personages of distinction, as well as those European notables who, in one way or another, were closely identified with the furthering of this country's well-being.

Thanks to the studies of R. T. H. Halsey — in part published in *Scribner's Magazine* for December, 1907, in part constituting the material of a lecture — we are, by permission, enabled to summarize this phase of Wedgwood's activity and to illustrate it with reproductions, in actual size, of some of the originals which Mr. Halsey has lent from his own collection to Hammond-Harwood House in Annapolis, the recently equipped Museum of St. John's College.

Wedgwood, we may recall, began his business life in the manufacture of salt glaze and mottled "Whieldon" ware — the kind of pottery that came to this country in considerable quantity between 1750 and the outbreak of the Revolution. Later he perfected creamware, or queen's ware, as it came to be known. His great success, however, followed his discovery of the formula for making a black body, which he named "Egyptian basalt." This became immensely popular as a medium for reproductions of antique busts, which enjoyed wide utilization for decorating the tops of bookcases and as mantel ornaments.

From copying the antique, it was but a step to producing portrait medallions of contemporaries. For this purpose, Wedgwood invented his famous jasper. Portraits in this ware normally present the subject's profile in white against a colored ground — usually blue, infrequently pink, green, or black. They represent a painstaking process. Each likeness, studiously derived from life studies, prints, paintings, or medals, was first executed in wax by the best sculptor obtainable. From this wax original was made a plaster mold into which was pressed the clay. The relief thus obtained was then applied to its colored base and, while still soft, was carefully retouched, its edges undercut to give sharpness to shadows, and its surface refined to ultimate perfection. The subsequent task of firing demanded care and judgment.

So much for the physical aspect of Wedgwood's jasper portrait medallions as a whole. The personal preoccupations which prompted the making of a large group of such medallions depicting Americans and the friends of America are discoverable in the letters which passed between the great potter and his friend and partner, Thomas Bentley. This correspondence, continued during a period of eighteen years, covered every subject — from details of business to considerations of politics, literature, and art. Bentley's letters to Wedgwood have disappeared, but the majority of those which passed the other way have been preserved to give us a vivid reflection of the mind and character of the industrial leader of his generation.

At the moment when the correspondence opens, all Europe was thrilling with reawakened interest in Classic antiquity. Not only had the art of Greece and Rome been accepted as the exemplar of all that is most sublimely beautiful, but the fresh study of ancient institutions had bred an almost superstitious belief in the superior virtue of past ages and in the efficacy of "liberty" as a panacea for the ills of society. In England, a particularly asinine, blundering, and dictatorial government was apparently doing its best to intensify this belief among responsible citizens. The mishandling of Colonial relations was but one of many evidences of an incompetency which made the current régime almost as odious to Englishmen at home as to the settlers across the Atlantic.

In 1762, Bentley was actively engaged in forming a society or "institution in favor of liberty," and had interested Wedgwood in the movement. In that year, the latter writes to his old friend, commending Thomson's poem *Liberty*, whose descriptions of ancient Greece and Rome, he characterizes as "truly grand." "Happy would it be for this island," he concludes, "were his [Thomson's] three virtues, the foundation of British Liberty — independent life, integrity in office & a passion for the common weal — more strictly adhered to amongst us!"

Thus, sensitive to the supposed benefits of liberty, Wedgwood was quicker than most of his countrymen to perceive the danger inherent in his Government's drastic behavior toward the Colonies. Concerning the troubles arising from the passing of the Stamp Act, he is silent. This doubtless was due to caution, since, in a note of 1767, he speaks of receiving "a large packet of letters from America," on the subject of which he would give a great deal for a day's conference with his friend. He prefers not to commit the contents to paper, because officialdom has an inconvenient habit of opening his correspondence. Wedgwood was in favor at Court. Whatever his sympathies, he could not afford to jeopardize his

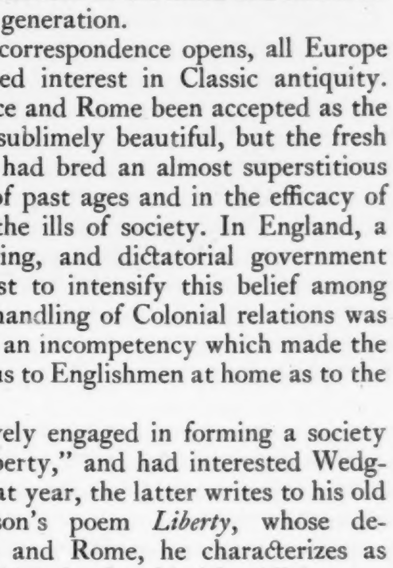


Fig. 6 — Benjamin Franklin
In Classic guise. Extremely popular and produced in seventeen sizes and colors. One of a series of six eminent philosophers, most of whom were modeled by Flaxman in 1777. The largest of them averaged 10½ by 8 inches in size.

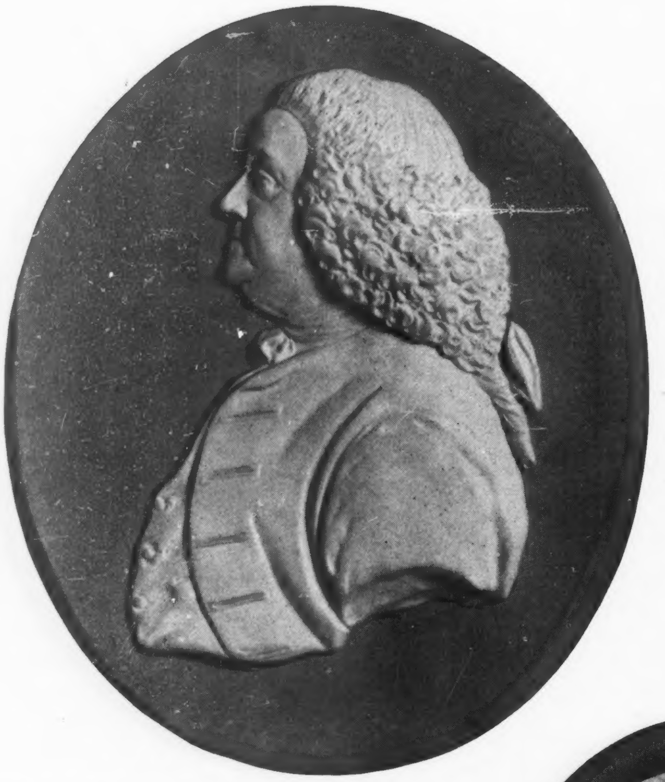


Fig. 7 — Benjamin Franklin
Modeled by Patience Wright. Placed on the market in 1774. Original, 3¾ by 3¼ inches. Occurs in the usual blue and white, besides white, black and white jasper, and basaltes.

position by indiscreet championing of causes which his interference could hardly promote.

But a little later, in May of 1767, his impatience with the general situation got the better of his fears. Visiting London to obtain supplies of clay brought in from the Cherokee district of South Carolina, he found political circles much excited over a fresh disagreement. Against the English bill taxing Colonial imports of lead, glass, painters' colors, paper, and tea, the New York Legislature had retaliated by refusing rations of salt, pepper, and vinegar to the royal troops quartered in the city. It had, in turn, been threatened with suspension of its powers.

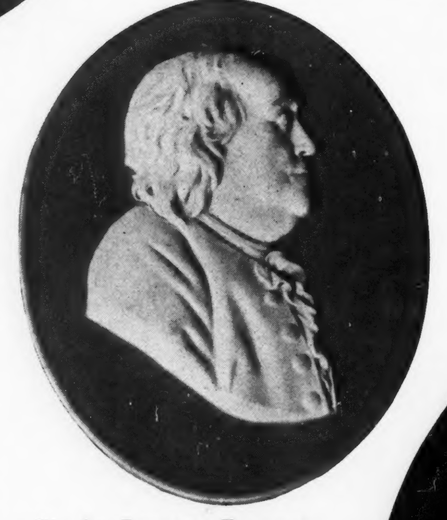


Fig. 8 — Benjamin Franklin
After a bust by Caffieri, exhibited in the Paris salon of 1777. It has become the accepted type of Franklin portrait. Occurs in light and dark jasper and in basaltes.

Wedgwood not only spoke his mind freely in London, but reported the situation to Bentley as follows:

> Mr. Grenville and his party seem determined to *Conquer England in America* I believe. If the Americans do not comply with their demands respecting the quartering of soldiers, the Alternative, I am told, is to be, the suspension of the Legislative power in America. I tell them the Americans will then make Laws for themselves and if we continue our Policy — for us too in a very short time. But I have very little time at present to bestow upon Politicks, if we must all be driven to America, you and I shall do very well amongst the Cherokees.

An interesting demonstration, this, of Wedgwood's shrewd political vision and its accompanying strain of romanticism. Competent though he was to forecast the behavior of men under the pressure of political and economic circumstance, he yet shared the current optimistic notion of the regenerative influence exercised by nature upon the human spirit, and of the power of new environment to work perfection in human institutions. The infinite capacity of mankind for creating squalor did not enter into his calculations — but neither did it occur to the Almighty of *The Green Pastures*.

If Wedgwood was something of a social dreamer, politically he was a wise prophet: witness a letter to Bentley, under date of May 27, 1767, in which, commenting upon the friction caused by the import tax, he remarks:

> I was with Mr. Bagot this morning & we had a good deal of chat upon political affairs particularly American in which I told him my sentiments very freely. That our Policy had a tendency to render the Americans independent a Century sooner than they wod be in the common order of events, if treated agreeable to a sound policy.

The partnership between Wedgwood and Bentley throve amazingly, due to the perfect correlation between the inventive mind of Wedgwood and the cultivated taste and judgment of his partner. Their London showrooms were crowded by the nobility. Their wares adorned the royal palaces. During the nine years after 1767, though we have no reason to doubt a continued interest in politics on the part of the two letter writers, their discussion of the theme is restricted to veiled allusions.

Nevertheless, when the war clouds finally broke, we find ample evidence of Wedgwood's sympathy for the Colonies. He was anxious to secure pro-American literature for distribution among his friends. In the closing days of 1777, he made a substantial contribution to a fund then being raised in England to ameliorate the condition of Americans imprisoned in England — a fund which presently reached the extraordinary sum of nearly a hundred pounds for each prisoner.

Part of Wedgwood's distress over the difficulty between England and her Colonies was due to the natural responsiveness of a broad and generous mind, part to a deep-seated fear — no doubt shared by some of his contemporaries — that

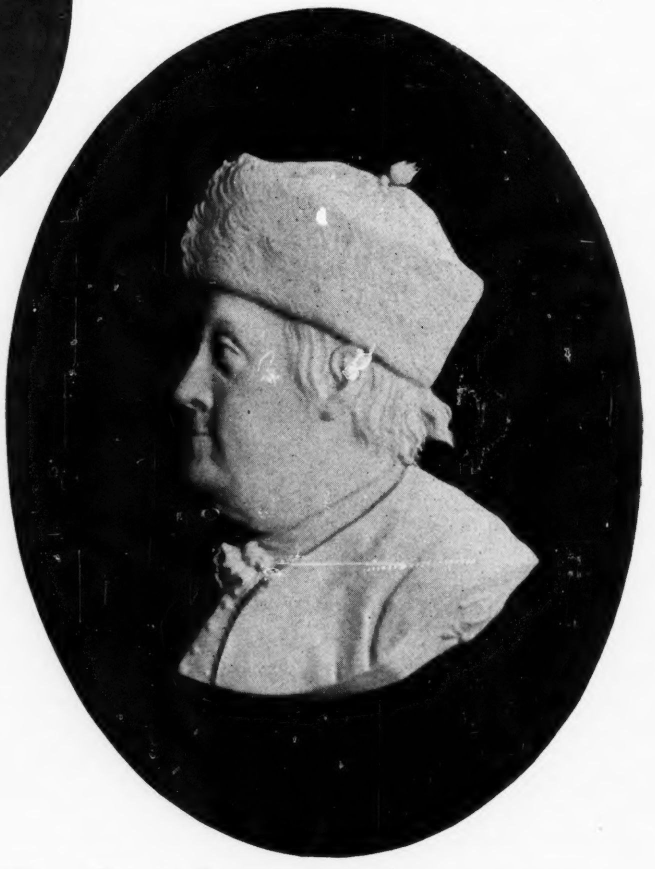


Fig. 9 — Benjamin Franklin
From a medallion by Nini (*c. 1776*). Occurs in blue and white jasper, in black and white jasper, and in red and black terra cotta.

the Government's treatment of America was really symptomatic of its intention to destroy constitutional liberty in England. He makes this clear in a number of letters written to Bentley during the late winter of 1777 and the following spring, deriding the conciliatory measures introduced by Lord North, since he is "persuaded that nothing less than an acknowledgment of independency would be accepted even as a preliminary." Later, he bemoans "this wicked & preposterous war with our brethren & best friends." Again, following the entry of France into the conflict, he exclaims, "If our drubbing keeps pace with our deserts, the Lord have mercy upon us."

The glory that had been England, he believed was passing. He looked to America to provide "a refuge . . . for those who choose rather to flee from, than submit to the iron hand of tyranny." For his own land, the best he could hope was that, having passed the meridian, its decline might be "gentle, & free from those sudden shocks which tear up empires by the roots, & make most dreadful havock amongst the wretched inhabitants."

Such gloomy prognostications, however, may perhaps be ascribed to a passing afflatus of rhetoric rather than to any settled conviction. The menace of national debacle did not divert Wedgwood from his devotion to business, or interfere with his ambitious plans for expansion. No doubt, at intervals, he allowed his imagination to invoke the beatific picture of himself and Bentley decked in skins and dwelling in idyllic freedom among the noble red men of South Carolina, but he never gave sign of definite intention to test the reality. It was sufficient to import the Cherokee clay.

Wedgwood was gifted with vision, but he was far from being a visionary. We find him eagerly sympathizing with the American Colonies, but unwilling to jeopardize his business success by too open an expression of opinion. His forecast of America's behavior under pressure from the British Government was accompanied by an appraisal of the opportunity for capitalizing an outburst of patriotic fervor for his own commercial advantage.

Hardly had Pitt accomplished the repeal of the Stamp Act in 1766, than Wedgwood wrote to Bentley, asking his opinion "of sending Mr Pitt upon Crockery ware to America . . . and some Advantage made of the American prejudice in favor of that great man." No doubt a further realization of the profit to be derived from appealing to similar prejudice led him, in subsequent years, to publish many others among his long list of portrait medallions.

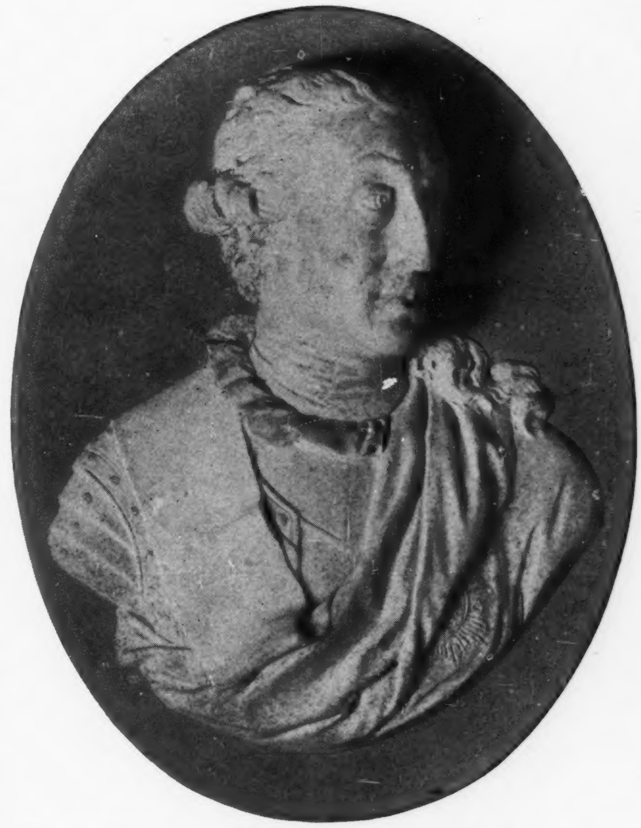


Fig. 10 — Ferdinand IV, King of Naples and the Two Sicilies

Rare among the Wedgwood medallions in showing three-quarter face. King Ferdinand, in 1778, opened all the ports of his kingdom as a refuge to privateers of the United States.

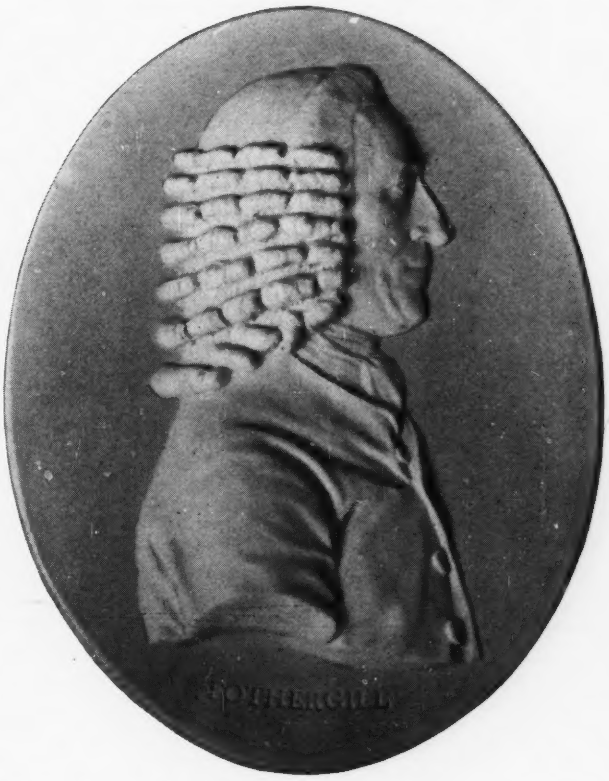


Fig. 11 — John Fothergill

Modeled by Flaxman from a Valentine Green mezzotint after Gilbert Stuart. Fothergill, an English Quaker physician and scientist, was an intimate friend of Franklin.

To minimize the commercial motives behind the making of these portraits would be to obscure Wedgwood's qualities as a business genius — for that he surely was. To overemphasize them would be to characterize him as something of a pious fraud — which certainly he was not. It was primarily his profound regard for America — a regard born of practical political understanding and abstract idealism — that gave Wedgwood his acquaintance with the leaders of American affairs and with those English and Continental celebrities who had espoused the cause of freedom. In perpetuating their features in his jasper cameos, he was justified in feeling, not only that he was immediately furthering the progress of a great movement, but also that he was establishing its great memorials. For him, each of the portraits fashioned under his guiding eye became a silent, but visible, token of his admiration, a pledge of his loyalty to a common belief in the high destiny of humankind.

Today, these works constitute America's most precious souvenirs of the master potter of England. Admirable examples of the combined skill of sculptor and craftsman, exquisite decorative habiliments of the polite home, they commend themselves alike by their inherent merit as works of art, and by their appeal to those deep sentiments within us which are responsive to the still poignant message from a great and generous heart. Nowhere may they be seen to better advantage than in the Annapolis exhibit, a processional of illustrious portraits which, though it betokens respect for Wedgwood's material accomplishment and veneration for his high artistic aims fulfilled, is, above all, a symbol of the spiritual kinship existing among all liberal-minded men. It would be difficult to conceive of a more subtly appropriate tribute to the many-sided genius of Wedgwood and to the verities of his greatness.

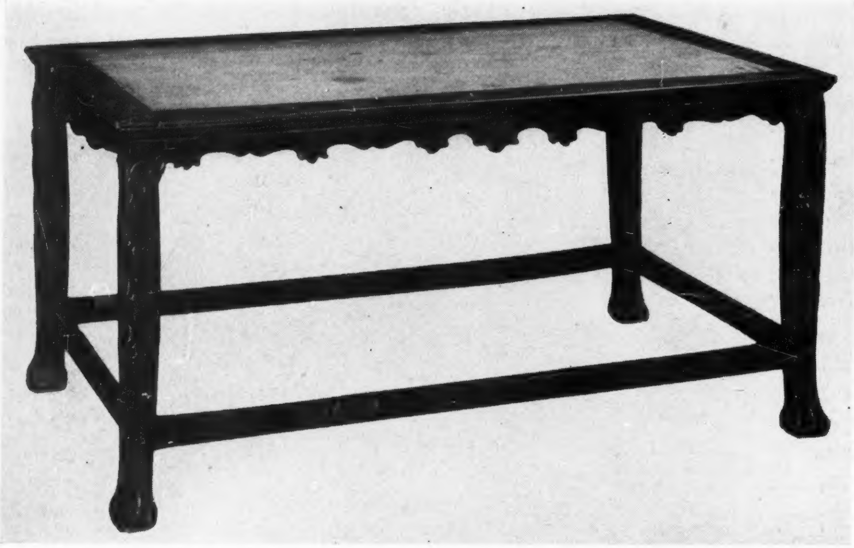


Fig. 1 — Philippine Library Table
The frame is of dark wood with a light panel in the top. The Chinese elements are mingled with motives half European, half barbaric. *From the collection of Miss Candace Stimson*

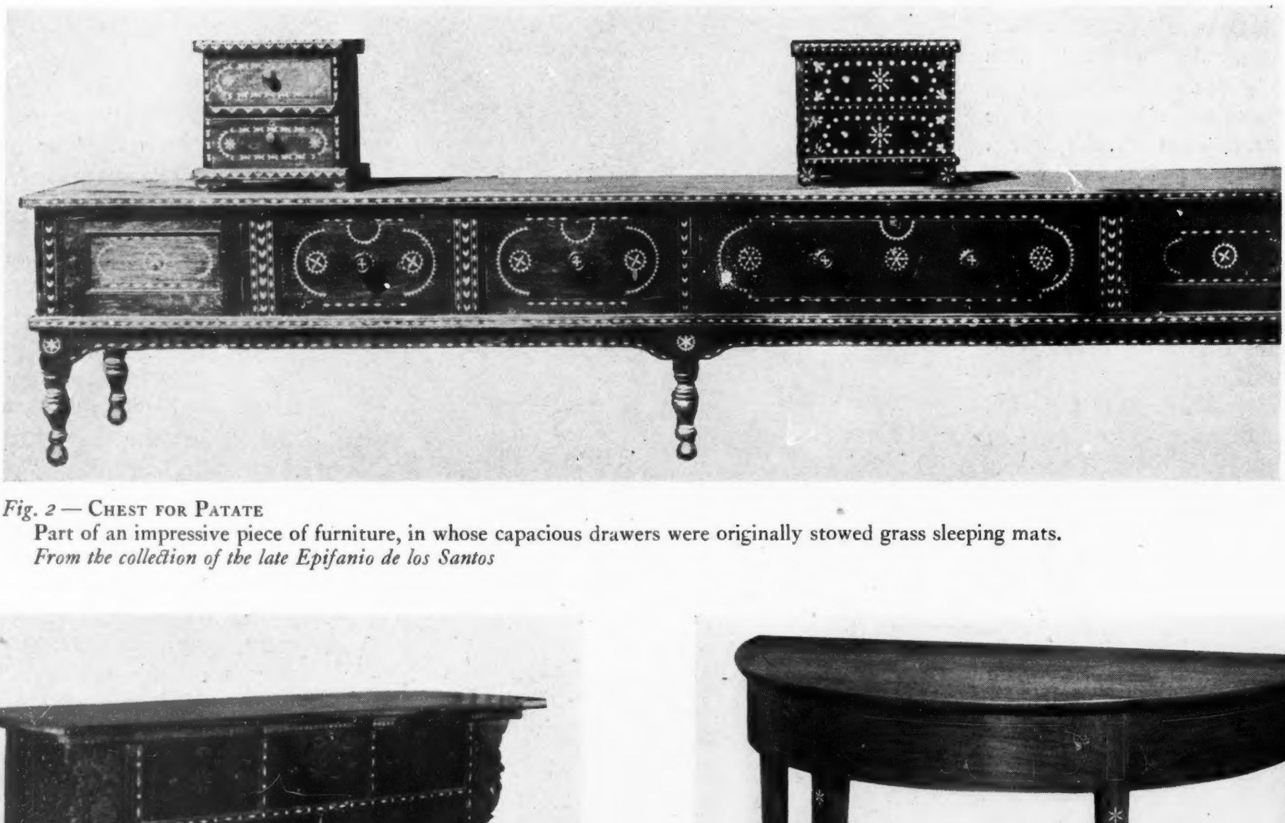


Fig. 2 — Chest for Patate
Part of an impressive piece of furniture, in whose capacious drawers were originally stowed grass sleeping mats.
From the collection of the late Epifanio de los Santos

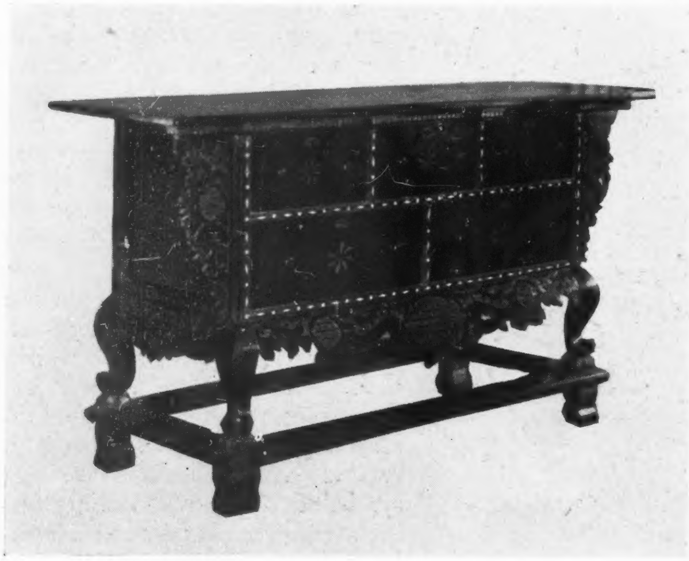


Fig. 3 — Domestic Altar
An interesting specimen which reveals both Chinese and Spanish motives. It may well be of the eighteenth century.
From the collection of Judge Frank Ingersoll

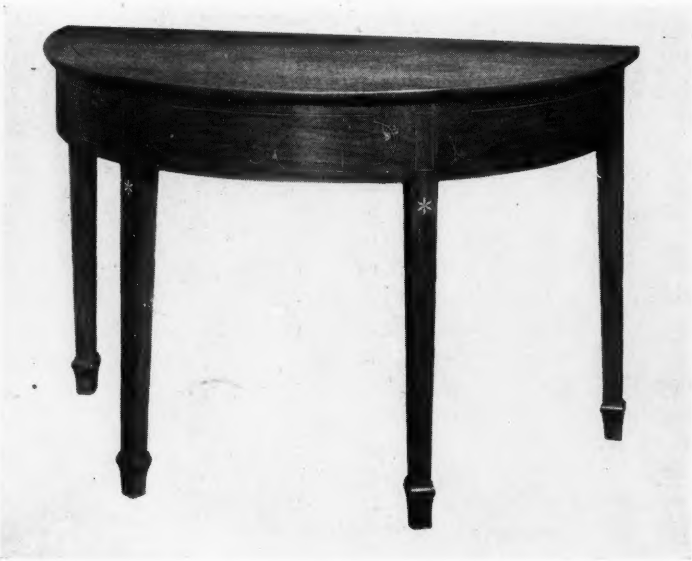


Fig. 4 — Philippine Hepplewhite
Oval end of a three-part dining table of light nara wood, showing the favorite bone inlay.
From the collection of Miss Candace Stimson

Foreign Influences in Philippine Antiques

By Susan Hoyt Griffith

THAT the Philippine Islands present almost virgin territory for the depredations of enthusiastic collectors will be glad tidings to those lovers of antiques who rejoice in the discovery of new fields to conquer. Until recently, the political status of the Islands has so overshadowed their cultural and artistic tradition in the mind of the average American that only the traveler fortunate enough to penetrate into the home life of the Filipinos has had opportunity to obtain any conception of the beauty and refinement of their inheritance.

During nearly four centuries, Spain, dominating the taste and customs of the Philippines, built, upon a native love of beauty and an exceptional adaptability of temperament, a civilization that presents a fascinating blend of Orient and Occident. And nowhere is the result of this mixture more apparent than in the fine old church fittings and in the family heirlooms that are handed down in homes all over the Islands. Some of the principal churches have constituted themselves guardians of ecclesiastical relics and are deserving of high commendation for the manner in which they have assembled and preserved really valuable objects. But it is in the homes that the antiquary finds his chief delight, for it is undoubtedly true that a "pedigreed antique" has more charm in the abode of its inheritor than in the handsomest museum setting that taste and money can devise.

In order to appreciate the illustrations that accompany these notes, it is necessary to remember that early life in the Philippines was rather simple. True, there were, and still remain, a great deal of ceremony and dignity surrounding social customs. But dwellings were built for tropical conditions, and were supplied only with the most necessary articles of furniture. Rooms were spacious and as open as possible, to encourage the entrance of any and every vagrant breeze. Floors were made of the beautiful native hard woods. The home of the Governor General, Malacañan Palace, is famous for its floors of red and white *nara*, laid in alternating strips, which have taken on a high polish from years of scrubbing with banana leaves pushed to and fro under the bare feet of house boys. The Spanish friars introduced many of the European arts into the Philippines — not the least among them, wood-carving and cabinet-work. The accompanying illustrations show several examples of furniture, sacred and secular, of various periods.

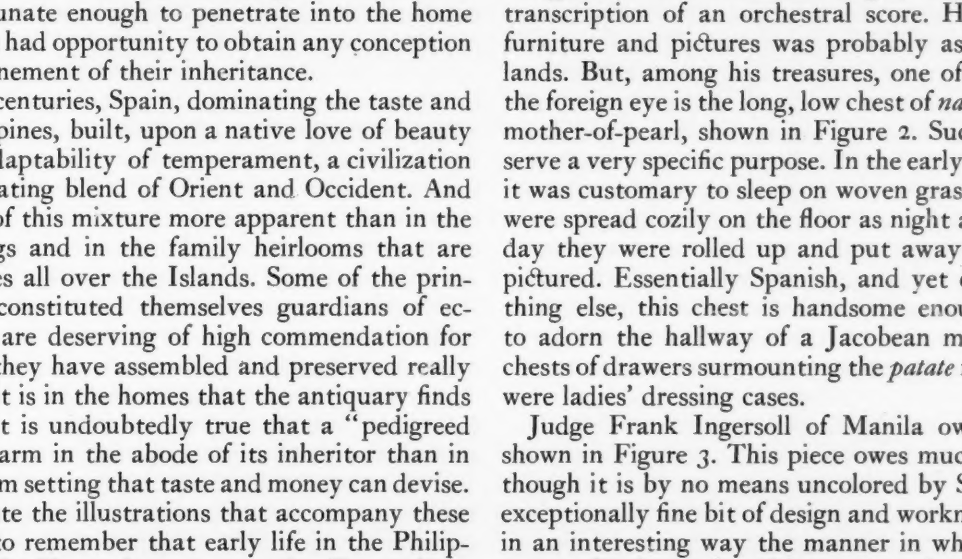


Fig. 5 — Philippine Hepplewhite
This sideboard was one of the puzzles of the Philip Flayderman collection. In the sale catalogue, its provenance was given as Snow Hill, Maryland, but it was undoubtedly made in the Philippines. The bone inlay is a Moorish device transmitted to the Islands from Spanish sources.
From the collection of Ralph W. Burnham

Perhaps the best informed man on the subject of Philippine antiquities was the late Epifanio de los Santos, Director of the Philippine Library and Museum, in Manila. He was not only a brilliant scholar, but a very talented musician. His guitar playing was like that of Segovia, and his chief joy was to crouch over his great instrument and produce the Quintet from *Die Meistersinger*, or some similarly prodigious transcription of an orchestral score. His private collection of furniture and pictures was probably as fine as any in the Islands. But, among his treasures, one of the most attractive to the foreign eye is the long, low chest of *nara*, inlaid with bone and mother-of-pearl, shown in Figure 2. Such chests were made to serve a very specific purpose. In the early days of the Philippines, it was customary to sleep on woven grass mats, or *patate*, which were spread cozily on the floor as night approached. During the day they were rolled up and put away in chests such as that pictured. Essentially Spanish, and yet characteristically something else, this chest is handsome enough and simple enough to adorn the hallway of a Jacobean mansion. The two small chests of drawers surmounting the *patate* refuge in the illustration were ladies' dressing cases.

Judge Frank Ingersoll of Manila owns the domestic altar shown in Figure 3. This piece owes much to Chinese influence, though it is by no means uncolored by Spanish feeling. It is an exceptionally fine bit of design and workmanship and exemplifies in an interesting way the manner in which many different elements of style may be subjugated and brought into harmony by a vigorous creative impulse. A somewhat similar domestic altar, although more Spanish in character, belongs to Mrs. Leonard Wood, wife of the late Governor General. This latter item, made of *camagon* — a wood of almost purple tint — and *nara*, and inlaid with silver, bears witness to some long-forgotten craftsman's reminiscences of Spanish design of an earlier century. Undoubtedly, both of these altars were originally intended to support statues of the Virgin and the patron saints of "illustrado" households.

Quite Victorian in general form, though possessed of a quite un-Victorian graciousness and amplitude of line, is the *nara* and rattan sofa of Figure 11 — the property of Dean Francisco Benitez of the University of the Philippines. This type of sofa offers characteristic demonstration of the adaptation of furniture to climate, for, on torrid days, its openwork upholstery of-

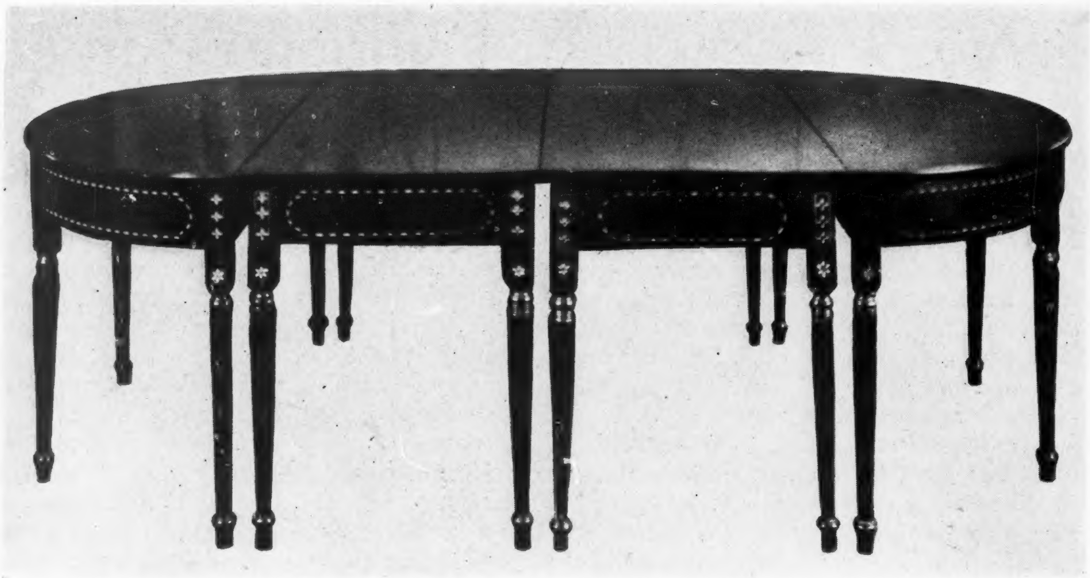
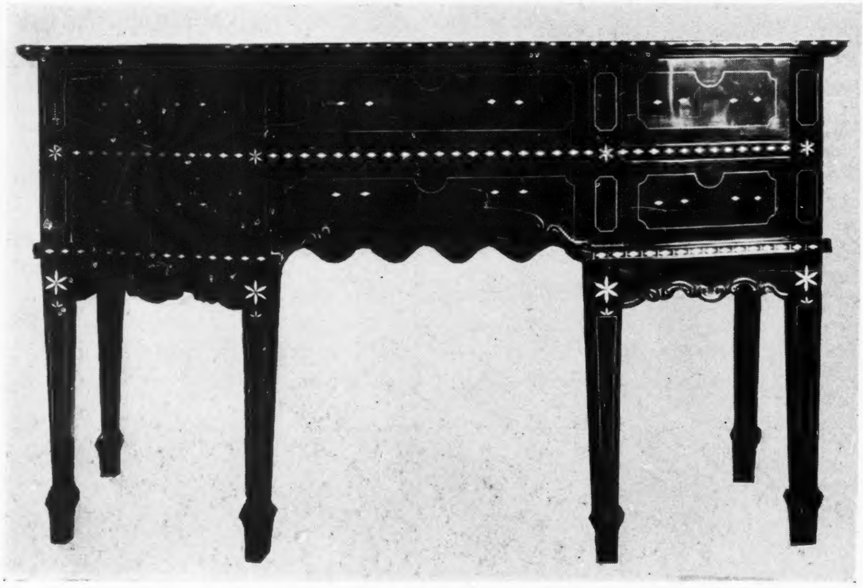


Fig. 6 — PHILIPPINE SHERATON
Four-part dining table in English style with inlay characteristic of Island work.
From the collection of Mrs. Elizabeth Higgins



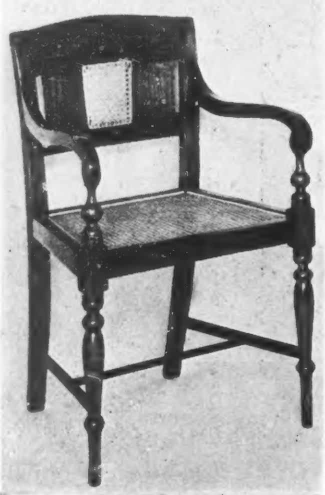
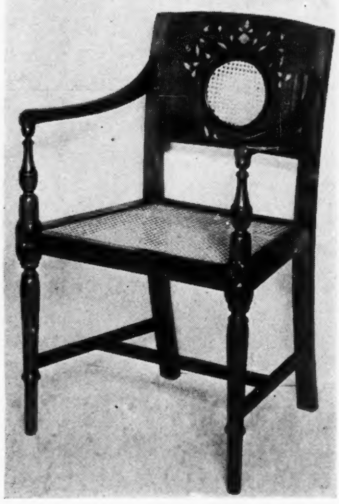


Fig. 7 (*above*) — PHILIPPINE SHERATON
Sideboard similar to that shown in Figure 5, but differing in details.
From the collection of Mrs. Elizabeth Higgins

Figs. 8 and 9 (*left and right*) — PHILIPPINE SHERATON
Chairs of nara wood with ventilated seats and backs. Probably of the early nineteenth century, though indebtedness to English design is obvious.
From the collection of Miss Candace Stimson



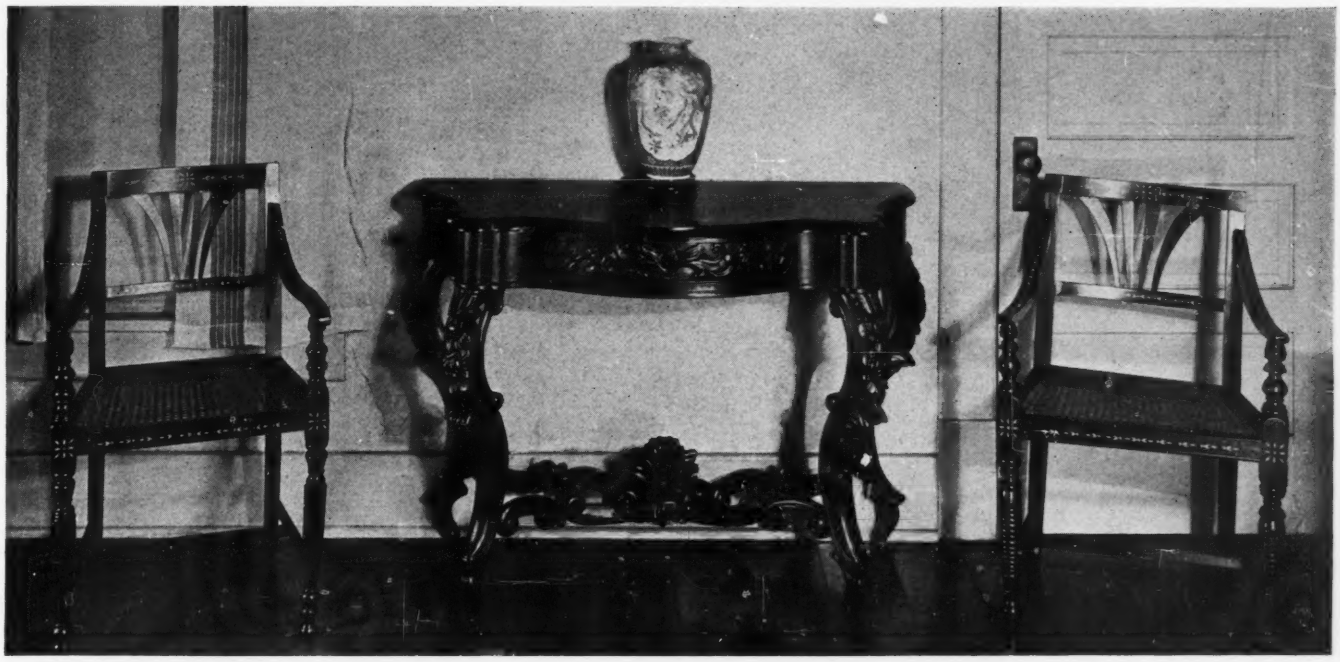


Fig. 10 — Philippine Sheraton and Victorian
The console table suggests styles current in the 1840's. The chairs are essentially English Sheraton with a tincture of German Biedermeier in the back splats.
From the collection of Mrs. Elizabeth Higgins

fers a resting place of exceptional coolness and airy comfort.

If photographs were not so difficult to obtain, it would be possible to illustrate more extensively antiques from the Philippine Islands: some, of native workmanship, reflecting cross currents of influence from far continents and alien civilizations; others, the souvenirs of early commercial days, or the domestic relics of foreign folk whose sojourn in the archipelago was cut short by untoward circumstance. They would constitute a strangely confusing, yet fascinating, variety of things, from furniture to old jewelry — hidden treasures such as are not to be uncovered save in localities that, for generations, have been the pausing places for diverse caravans from all parts of the world.

Editorial Note

From the close of the sixteenth century until Admiral Dewey's victory in Manila harbor in 1898, the Philippine Islands were a Spanish possession, and the current mode of life of their more cultivated classes was influenced by Spanish custom. It is said that Spanish cabinetmakers were responsible for much of the Island furniture. This statement may, or may not, be accurate. In any event, whatever the nationality of its designers and builders, this furniture gives evidence of response to many different influences — Spanish, English, Chinese, sometimes mingled, sometimes fairly pure; though, until well into the nineteenth century, it is always distinguished by an accent quite its own. Probably very little, if anything, in the way of Philippine domestic gear of the seventeenth century survives. Carelessness and the activities of wood-boring insects have pretty well disposed of whatever may have been produced. Doubtless, however, it was essentially Spanish in character. The Spanish flavor is likewise dominant in existing specimens assignable to the first three quarters of the eighteenth century. But, just as the close of that period found English furniture styles in the ascendant in many parts of Europe, so likewise it conveyed them to the Philippines.

In so far as can be learned, the collector of old Philippine furniture must usually content himself with the Anglicized forms of the late 1700's and early 1800's. Nevertheless, these offer many points of interest; they are well and solidly built, and, for American homes of Spanish, or modified Spanish, type, are desirable, since they combine a satisfyingly exotic quality with a comforting degree of manageability. Philippine furniture of the 1840's and later follows the Victorian mode with painstaking fidelity, and is hardly more or less worth having than the contemporary products of other localities.

Despite the fact that the Philippine Islands are now included within the territorial domain of the United States, their furniture may hardly qualify in the category of things "early American." Nevertheless, it deserves some attention on the part of American collectors; particularly, since not a few examples of it have filtered into this country among the household equipment of returning army folk and officers of government who have been stationed in the Islands. The interesting sideboard of Figure 5 offers a case in point. At the time of its recent sale in New York, its actual provenance was not known.

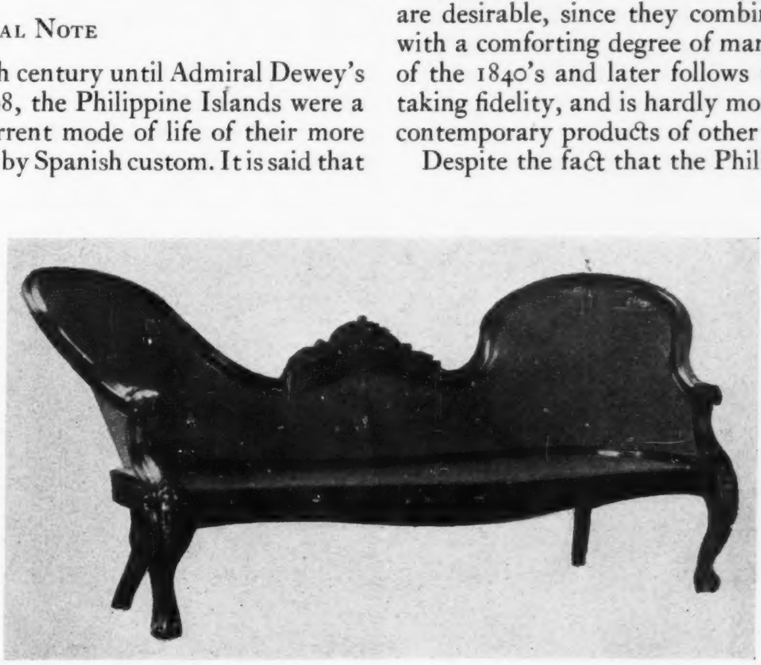
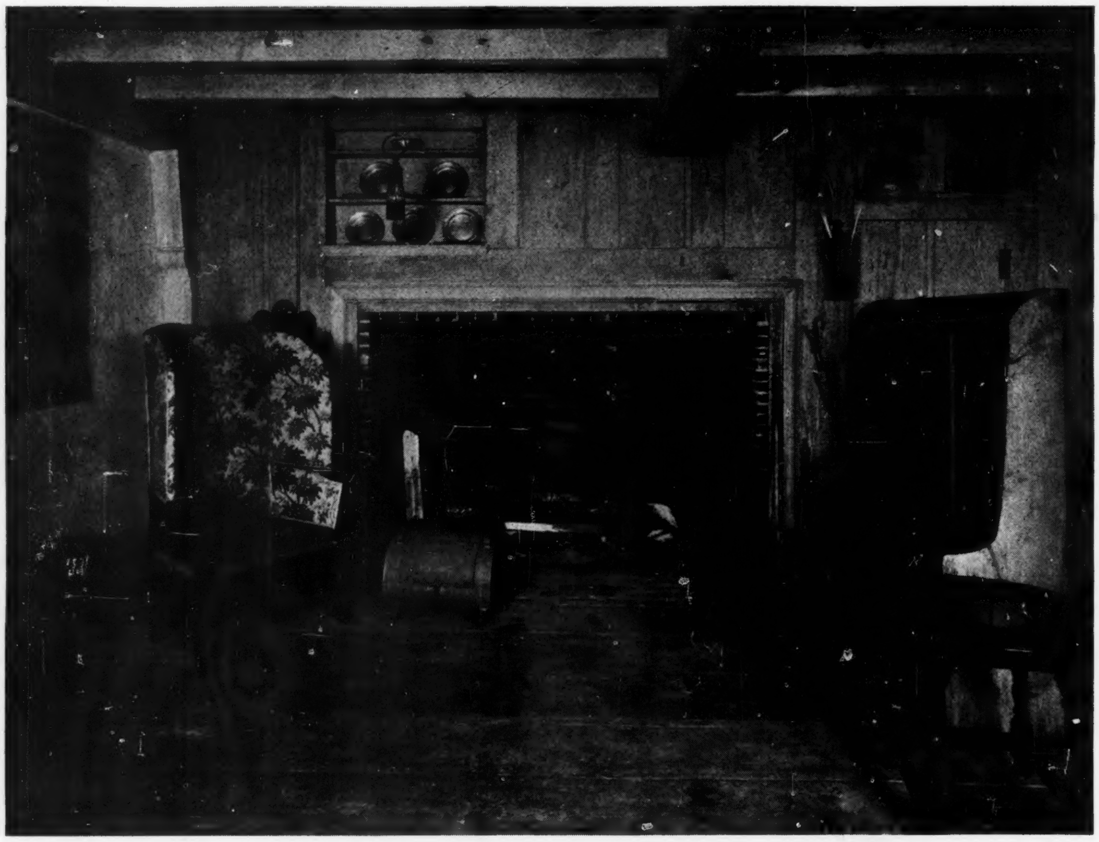


Fig. 11 — Philippine Victorian
Hand workmanship throughout and a bold rake to the back give this sofa more than ordinary vitality of aspect. Seat and back are of rattan. The Victorian style is apparent in every lineament.
From the collection of Dean Francisco Benitez

Fig. 1 — New England Kitchen (*style of c. 1700*)
Visible frame with ornamented corner posts. Vertical sheathing of so-called "featheredged" boards. The characteristically large fireplace is framed with a stout bolection molding. The recess in the brick wall at the rear follows an early custom, presumably to improve the chimney draft. In such old fireplaces, ovens were often provided at the rear or sides (Antiques, June, 1925), but are here omitted. In these earliest chimneys, kettles were hung over the fire by adjustable trammels hooked to a green sapling or a beam set high in the chimney throat. This is the one room in the Concord Antiquarian Society building which is not actually of its period. The unique wing chair at the left of the fireplace is worthy of careful examination. On the hearth stands a tin reflector oven, its open front toward the fire.



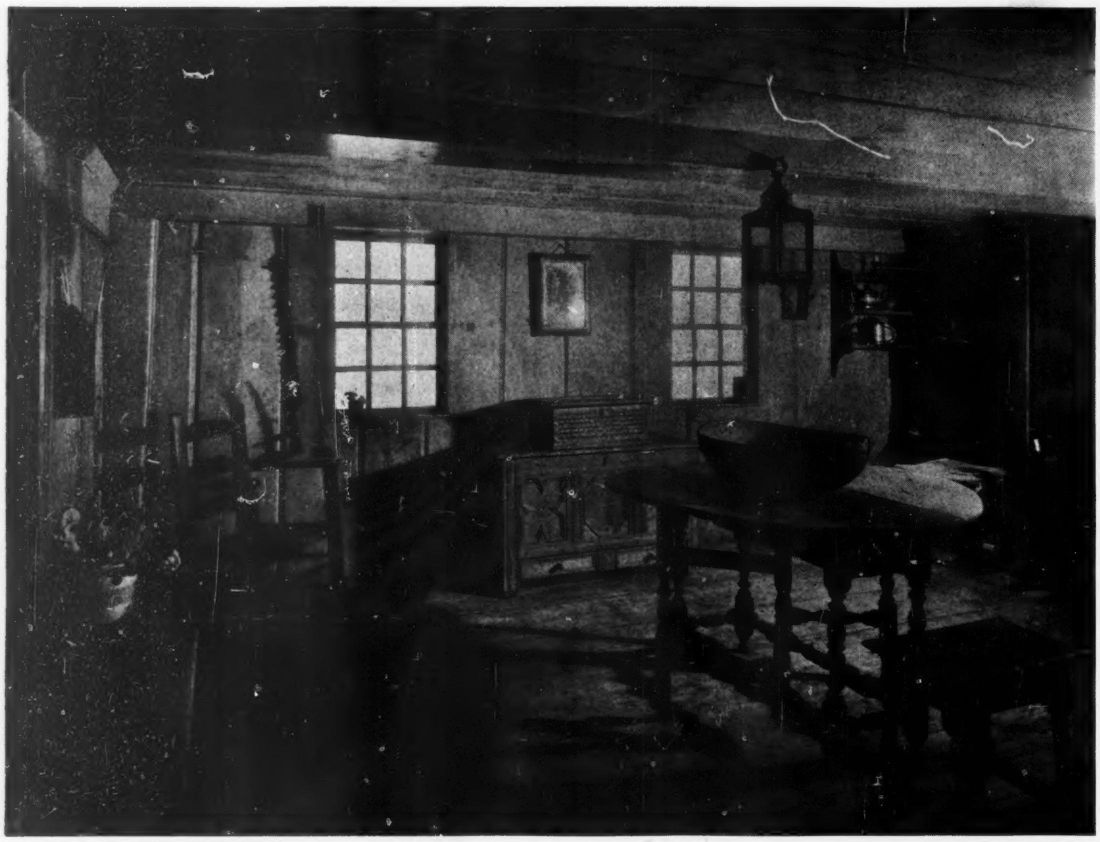


Fig. 2 — From Hampton, New Hampshire (*probably after 1720*)
Assigning dates to rooms of this character is largely a matter of guesswork, but the presence of sliding windows, the boxing of the summer beam and girts, and the concealing of the joists are indications of a growing desire for elegance. Ceiling and walls are here finished in featheredged sheathing, which has always been innocent of paint. The boxed heavy timbers have, however, been painted a startlingly bright blue. The sheathing of the ceiling in the fashion of the walls is an unusual, if not unique, feature. Note the bold turnings of the gateleg centre table (*c. 1700*), and the exceptional size of its surmounting burl bowl.

The Development and Decline of New England Paneling
as Illustrated in a Sequence of Rooms Installed in the New Building of
The Concord Antiquarian Society, Concord, Massachusetts

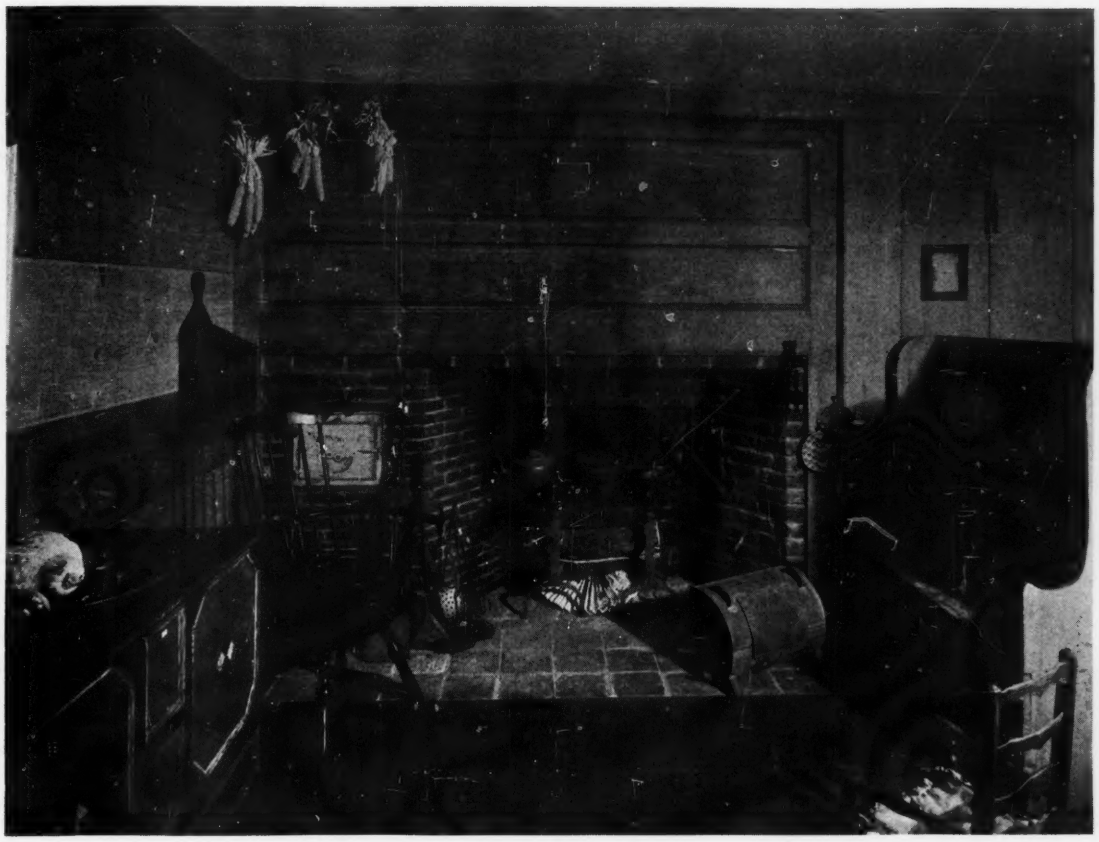
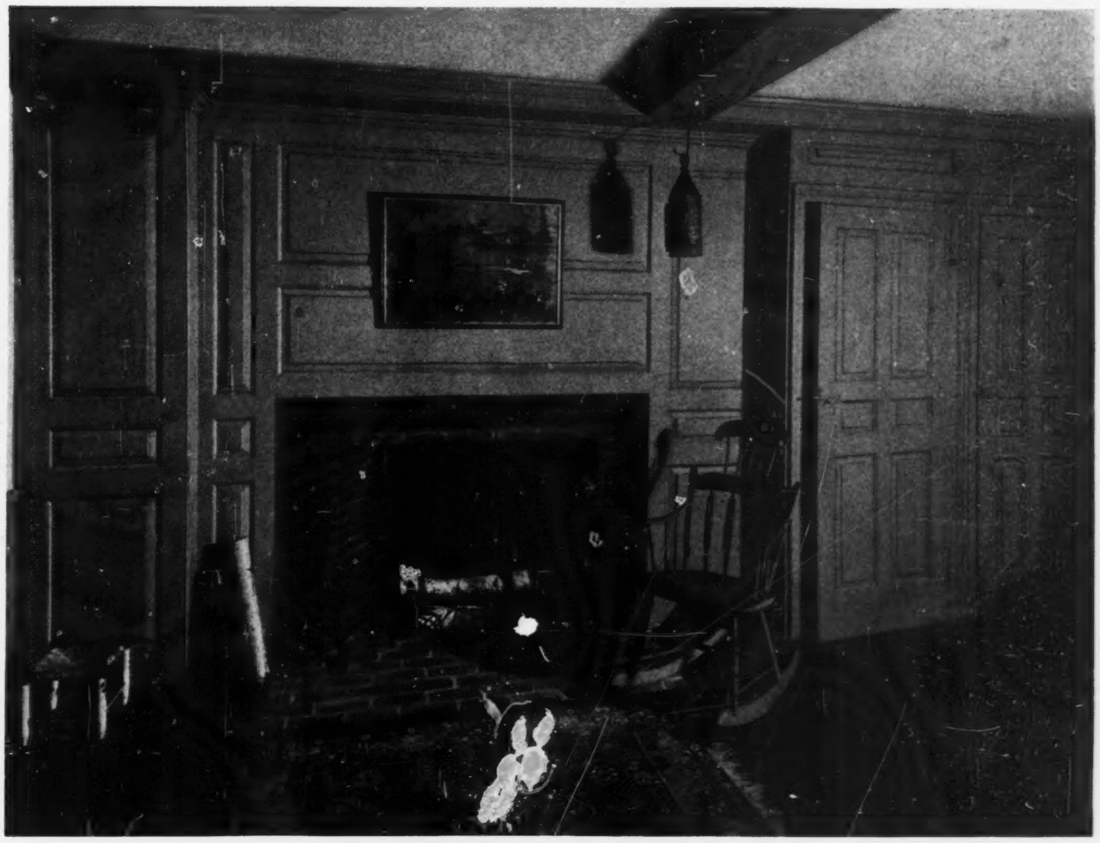


Fig. 3 — Kitchen from Dunbarton, New Hampshire (*post-Revolutionary*)

Though, at the time, considered by conservatives a scandalously newfangled notion, the convenient crane eventually supplemented the row of trammels hung from a chimney bar. According to H. S. Conant (Antiques, June, 1925), side ovens with an interior flue, such as the one here shown, are post-Revolutionary, a circumstance which, perhaps, determines the date of this room; though, on the other hand, it may represent a late reconstruction. The vigorous featheredged sheathing of an earlier time has given way to sheathing of rebated boards with narrow beading along their edges. It is applied both vertically and horizontally. The panels over the fireplace are a tribute to elaboration. Red stain has been generously splashed over knots and scratches. The knuckle-arm Windsor chair, with its serpentine cresting and its unusual leg turnings, deserves special attention. So likewise does the curiously painted chest against the wall.

Fig. 4 — Massachusetts Chamber (*c. 1740*)

The increasing use of plaster for wall covering tended to limit the use of sheathing, particularly in the more formal rooms. It is here reduced to a horizontal strip beneath the chair rail. Meanwhile, the entire fireplace wall has developed into an arrangement of beveled panels secured by stiles and rails. The fireplace is framed with a heavy bolection molding. As will be observed here, a symmetrical distribution of the panels was not considered essential, so long as proportions were carefully preserved. White paint was not used previous to the Revolution. In the present instance, the paneling is painted a pumpkin yellow; the fireplace molding, black. All structural framing is carefully boxed, and adorned with applied moldings. The painted fancy Windsor (*c. 1800*) beside the fireplace has rockers of belated growth.



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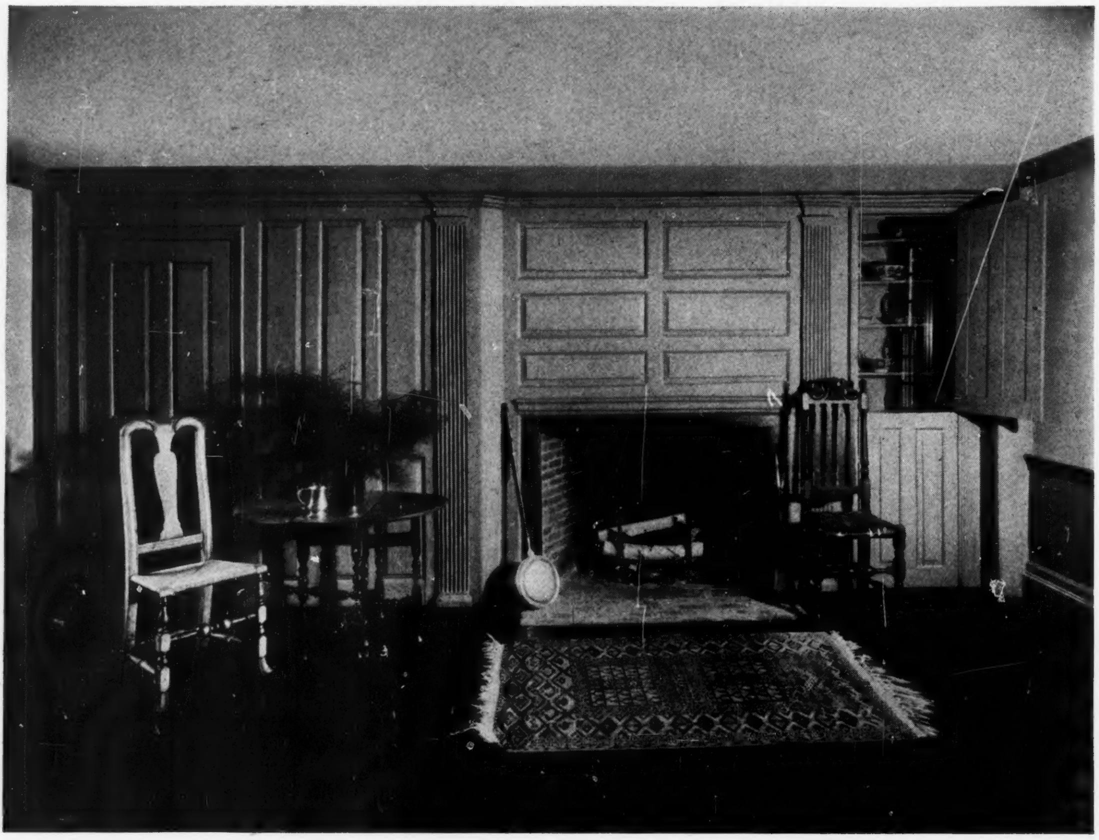

Fig. 5 — New England Room (*c. 1740*)
There is no good reason for assigning a later date to this paneling than to that shown in the preceding illustration, except for the presence of fluted pilasters, which give it a slightly more sophisticated air. Yet this room lacks the cornice at the ceiling line, and the full framing of the windows which are a feature of the other room. The asymmetrical placing of the fireplace and of its surrounding panels still persists. The paint is green. The Spanish-foot chair at the left (*c. 1720*) and the banister-back chair at the right (*c. 1710*), with its unusually elaborate cresting, deserve notice. The small gateleg table is a delightful specimen.

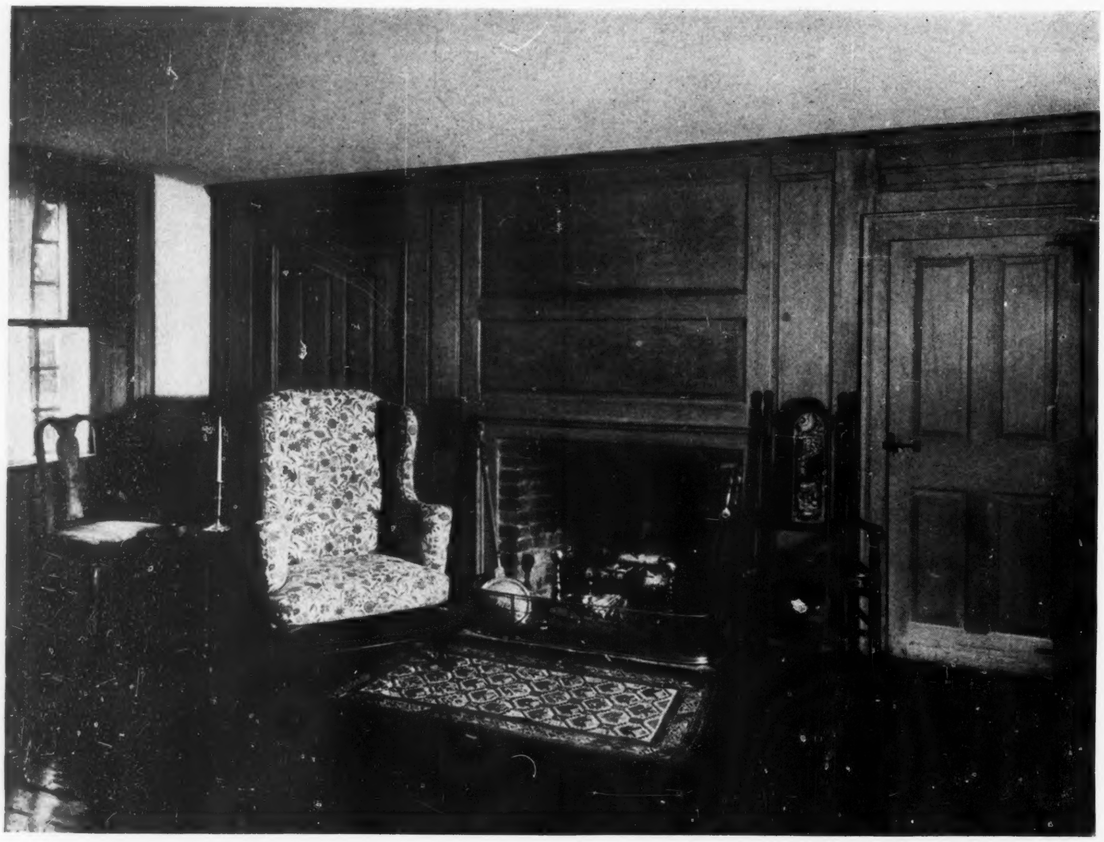

Fig. 6 — Room from Dunbarton, New Hampshire (*c. 1760*)
The method of construction employed in this house involves the abandonment of the visible heavy timber frame observed in previous illustrations. While the general type of paneling is the same as that already pictured, its arrangement is severely symmetrical, and hence lacking in the picturesqueness characteristic of earlier design. The plain, low wainscot of former years has now given way to a paneled type; while the heavy cornice moldings, which were once necessitated by an exposed framing, have been materially reduced in scale. In the immediate instance, the window height prevents the use of any cornice molding except above the paneling.

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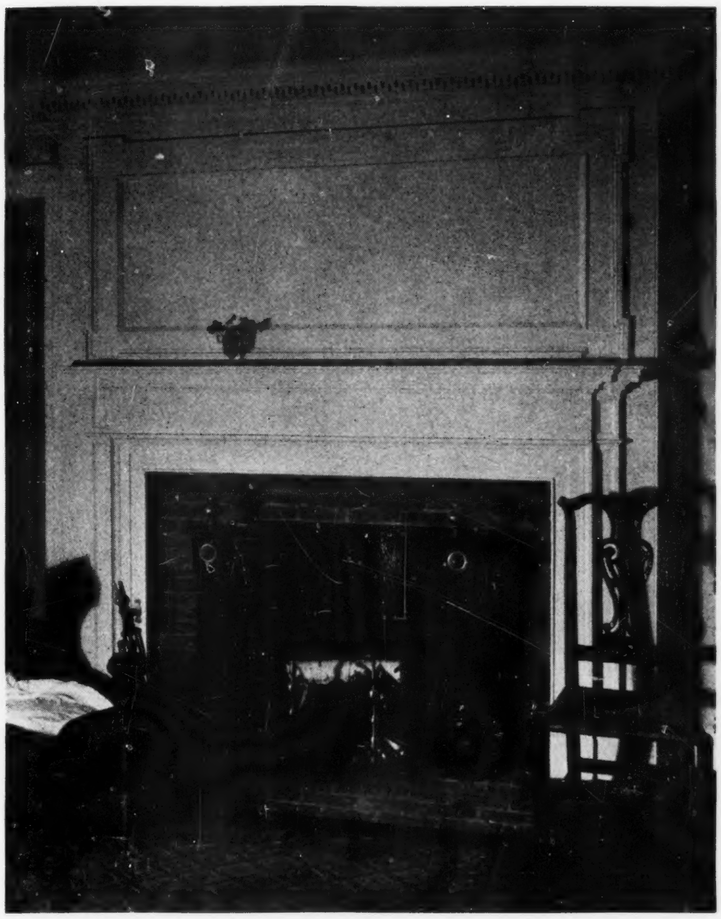

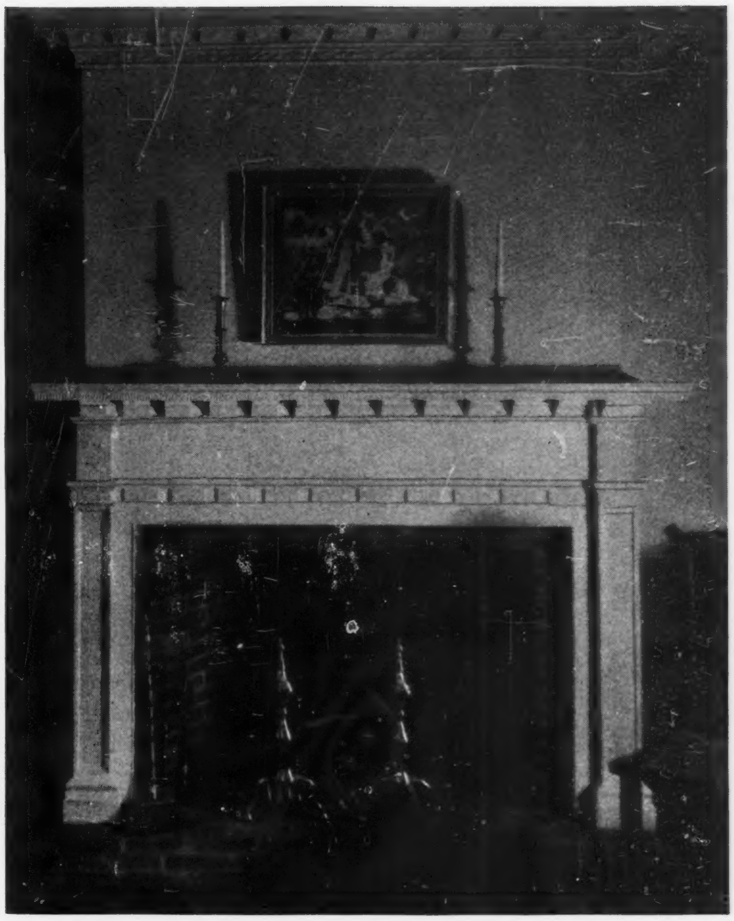

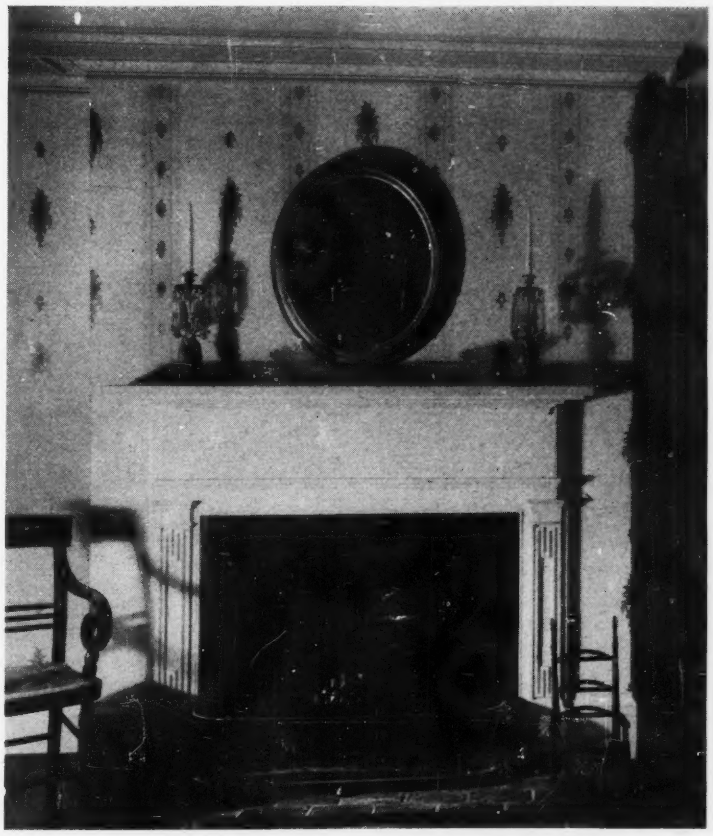

Figs. 7, 8, and 9 — The Nadir of Paneling (*1790–1830*)

Toward the close of the eighteenth century, wall paper, which, since 1750, had been steadily gaining in favor, became so popular as largely to displace paneling. As we perceive in the first illustration on this page, during the 1780's, true paneling occurs only on the chimney breast; and here the panel proper, instead of being fielded as in earlier days, has become a flat expanse surrounded by a salient molding. A plain dado, or low wainscot, frequently surrounds the room to the height of the window sills. The ceiling cornice now takes on added importance and is adorned with Classic members.

Within ten years, as we discover in the second picture (*c. 1800*), the paneled chimney piece has shrunk to a wooden mantel. The dado persists, and, in deference to the precepts of the Adam style, the cornice is often elaborated with modillion brackets and delicately carved or modeled tracery. Then comes the Greek Revival. As T. E. Tallmadge observes, "A building that was not Greek in 1827 was as hard to find as a skirt that was not short in 1927." The new style invaded even domestic architecture and generated designs in wood such as we find in the third picture. The dado has pretty well gone into the discard, and the cornice is simplified.

For the entire sequence of photographs, and information concerning them, Antiques acknowledges its indebtedness to Mrs. Hazel E. Cummin. The design of the building is to be credited to the architects of the firm of Frohman, Robb, and Little.

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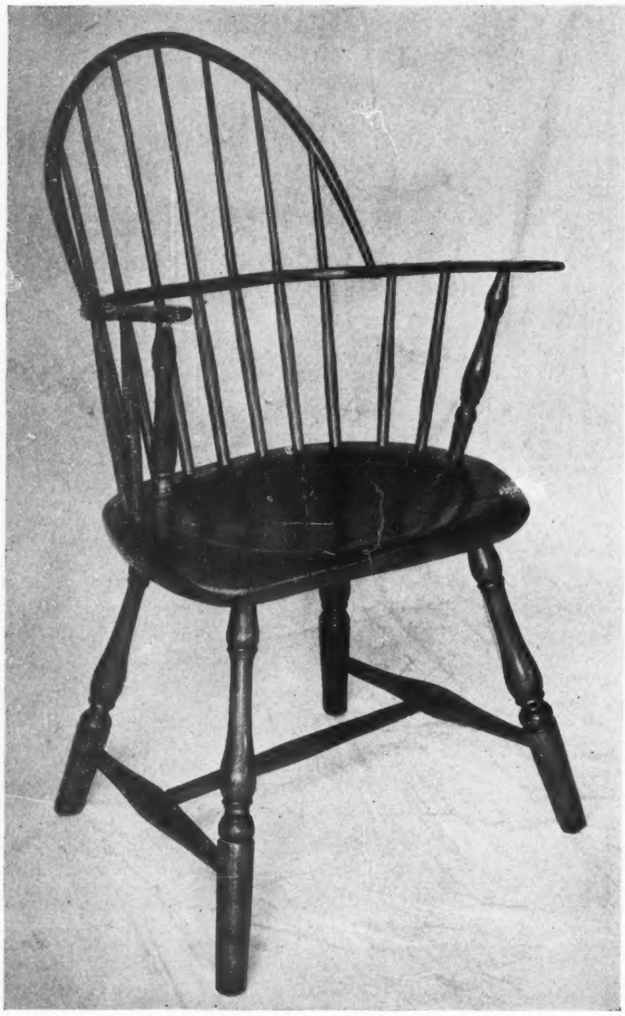


Fig. 1 — Windsor Armchair (*c. 1800*)
By Ansel Goodrich of Northampton, Massachusetts. The labels for both this and the following example are reproduced below.
From the collection of Frank Worthington

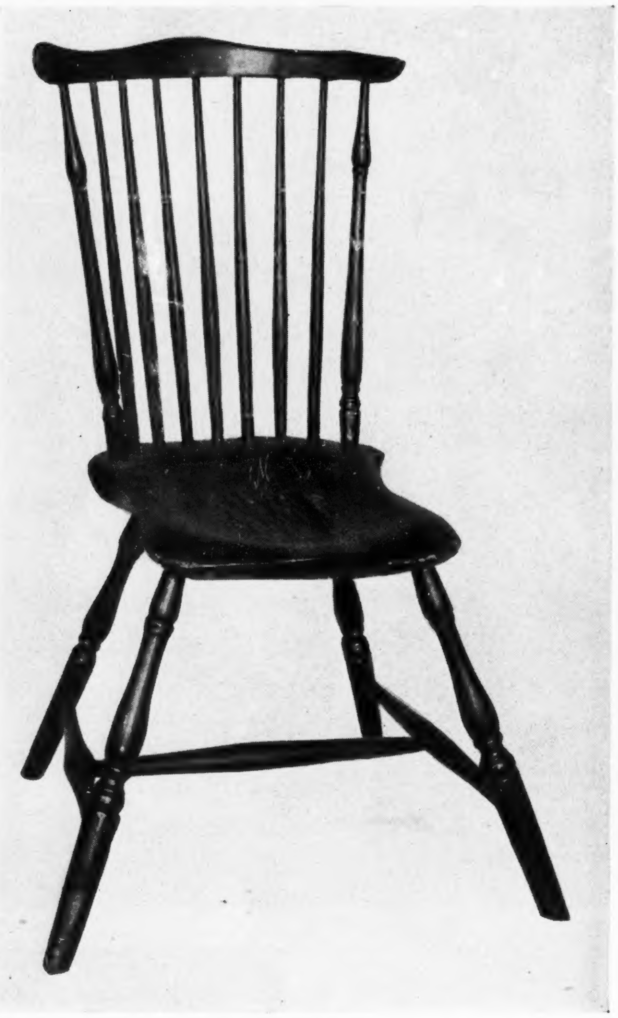


Fig. 2 — Windsor Fan-Back Side Chair
Also by Ansel Goodrich. The label, more ambitious in form than that on the foregoing specimen, may, perhaps, be slightly later.
From the Philip Flayderman collection

The Brief Career of Ansel Goodrich

By Florence Thompson Howe

ON THE sixth day of April, 1803, appeared in the *Hampshire Gazette*, the weekly news sheet of Northampton, Massachusetts, this brief item:

Died: in this town, on Saturday, a child of Ansel Goodrich.

At the time, Goodrich was a poor man, about thirty years of age. With his young wife, Dorothy, he occupied a combination shop and dwelling just beyond the courthouse in Northampton, where he made Windsor chairs. When he finished a chair, he pasted his label beneath the saddle. It read:

Ansel Goodrich
Has on hand and keeps constantly for sale a quantity of warranted Chairs, a few rods North of the Court-House, Northampton.

After the death of her child, Dorothy Goodrich put the cradle away, and Ansel went on making Windsor chairs. He had been at it a number of years now. When only twenty-three, he had advertised his chairs in the *Gazette* and had added a request for a journeyman and an apprentice. Likewise, by way of turning an extra penny while he was catering to the public, he announced that he had "a quantity of the best Rapee snuff" at his shop. He did good work. The summer before the baby died, he was making ambitious plans. He put this large advertisement in the newspaper — the same paper that carried the announcement of *The Redeemed Captive*, that little book recounting Stephen Williams' captivity with the Indians, and picturing the Old Indian House in Deerfield:

Ansel Goodrich
Informs his friends and the public that he continues the *Chair Making* business at his shop a few rods north of the Court House, where any commands in his line will be duly attended to and every favor gratefully acknowledged.
Said Goodrich wants immediately five or six hundred chair seats for which good pay will be made.

Surely that sounds like quantity production in 1803.

Ansel had competitors. There were other men in town who made chairs, and several good cabinetmakers besides. Benjamin Edwards was one of these. Another was David Judd, a self-confident chap, who cast his advertisement in the form of what he doubtless considered a poem. It is so

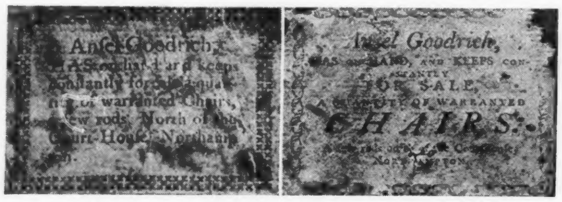


Fig. 3 — Labels from the Chairs Above
That on the right is more elaborate in form.

amusing that I risk digressing to quote it in its entirety:

> David Judd, cabinetmaker,
> Has for sale
> Sideboards circular, bureau
> Swelled, commode and plain ditto
> Chairs cherry and Mahogany
> Ditto Windsor and Ebony;
> Desks common, portable and writing,
> Tables card, pembroke, breakfast, dining:
> Close-stools and candle-stands also
> And now and then a fiddle bow;
> Wardrobes, fire screens, tape and fringe looms,
> Gun-stocks and fifes and best corn brooms;
> Bedsteads, high post and field and common,
> To suit the taste of man or woman;
> Trunks, chests of drawers, neat as wax,
> And secretaries and boot-jacks.
> Clock-cases, common and inlaid
> As elegant as e'er were made;
> With all things else his trade affords,
> He'll take in trade all kinds of boards,
> Pine, cherry, maple, hemlock, white wood
> Upon condition that they're right good.
> Also potatoes, rye, corn, wheat,
> And sometimes he's in want of meat.
> A lib'ral credit given if desired,
> But you must pay when credit has expir'd.
> And when the debt is paid, come in,
> And he will credit you again.

But in spite of such talented and enterprising competition, there were plenty of people who went to Ansel for their chairs. Among these was a family from Easthampton, whose little boy, afterwards Deacon Hannum of Agawam, took with him to his new home a Windsor from Ansel's shop. But that is ahead of the story.

About the first of June, 1803, Ansel's application to business was beginning to show results. He was winning more trade than he could handle, so he placed this announcement in the *Gazette:*

> Wanted Three Journeymen Chairmakers, to whom good encouragement will be given. Also, two smart, active boys to the above business 14 or 15 years of age . . . Apply to Ansel Goodrich

It was only two months later, July 31, that Ansel Goodrich died. The newspaper notice gives his age as thirty years. Of the cause of his sudden going, whether accident, suicide, or acute illness, there is no record. What happened to Dorothy, whose cramped signature bears mute testimony to her loss of dower when she signed away her rights to help pay her husband's debts, no one seems to know. Since Ansel left no will, Benjamin Edwards, a brother cabinetmaker, was appointed administrator of the estate. Creditors were asked to present their claims to Daniel Wright and John Breck, at the home of Asahel Pomeroy. An inventory of Ansel's meagre possessions was made out, October 23, 1803, according to the "best skill and judgment" of Asahel Pomeroy, Moses Parsons, Jr., and Hezakiah Russell, Jr. I found it bound with a tattered copy of the *Hampshire Gazette* for Wednesday, July 31, 1803. The handwriting of the appraising gentlemen allows of speculation; but, as accurately as I have been able to decipher it, Ansel's pitiful inventory follows my story.

Poor Dorothy! Even the little cradle had to go. Ansel's liabilities exceeded his assets by $155.37, exclusive of a real estate mortgage of about $100. At one o'clock in the afternoon, October 1, 1804, Dorothy's home was sold at vendue.

At least two of Ansel Goodrich's chairs, with their labels still adhering to the old saddles, survive to give tardy evidence of their maker's brief career. One is owned by Frank Worthington of Agawam, Massachusetts, through whose courtesy it is shown with these notes. It had been painted red and equipped with castors, when, in 1850, it was given to Mr. Worthington's grandfather by Deacon Hannum of Easthampton. The other, bearing a different style of label, was sold at the Flayderman sale in January, 1930, for $150.

If Dorothy could have lived for another century and a quarter, she might have lifted the mortgage!

12 fan back chairs, primed, @ $1.00	$12.00
14 do not painted @ .62	8.68
50 fan back chairs partly finished @ $.40	20.00
6 do do @ .40	2.40
5 dozen chair seats partly finished	3.60
120 chair seats @ 4 cents each	4.80
bunch of rods about 400 at 50¢ per 100	2.00
150 bows @ 2 cents	3.00
about 500 rounds @ 1 cent	5.00
2 childrens' chairs at 50¢ finished	1.00
5 armed chairs finished at $1.25	6.25
6 dining chairs finished @ $1.00	6.00
2 vice bord @ 1.00	2.00
1 lathe	.50
6 spoke shaves @ 25 cents	1.50
3 turning tools 20 cents	.60
4 shaves @ 25 cents each	1.00
2 braces and bits	2.20
files and chisels	.50
6 molding tools at	1.10
3 saws @ 25 cents	.75
one vice	.50
3 plains at 25 cents	.75
1 rule 20 cents 1 file 10 cents	.30
1 oil stone 25 cents 1 putty knife	.30
2 hatches and one fron [?]	1.20
1 pair glew kettles	.50
2 skellets at 25 cents	.50
1 old hoe and 1 do shovel	.30
several old damaged tools	1.00
2 demiJohn with baskets at 50	1.00
3 jars for oil and turpentine at 25	.75
19 [?] virdgrice at 75 cents	14.25
20 qt. spanish white	1.10
paint stove & mullers and pocket knife	2.00
several paint pots and measures	.50
1 dz center bits	.50
two third barrel rosin	4.00
1 grindstone and frame	6.00
part box whetstones	.50
1 old grindstone	.25
stock for 2 douzen chair seats	.72
one steam kettle	
40 lb gum copel at 7[illegible] cents	$30.00
8 lb gum copel at 75 cents	6.00
7 papers Lampblack at [illegible] cents	.35
20 seafoul feathers at [illegible] cents	6.60
one meal chest	1.00
one barrel 25 cents one barrel 50	.75
one bed and ticking in the chamber	9.00
1 blue bed quilt	3.50
one blanket	.75
1 pr sheets and one pillowbes	3.00
one bedsted	.75
one plain eightday clock and case	40.00
one plain bewreau	7.00
½ case drawers	5.00
1 breakfast table	4.00
1 pair circular table	10.00
1 covered trunk	1.50
1 paper'd trunk	.75
1 looking glass guilt frame	2.50
2 small pictures	.50
2 cwt. brown sugar @ 11.00	22.00
½ do @ 10.00	5.00
1 chest	.75
1 cradle	.50
1 crack bedstead	1.50
1 bed in bedroom & ticking	10.00
1 blanket	1.00
1 underbed	1.00
bolster & piller buss	1.25
1 pair sheets	2.00
1 pair old blankets	1.00
1 bedsted & cord	1.50
1 trundle bedsted & cord	1.25
1 rug for do	1.75
1 small blanket	.50
1 bed for trundle bed	2.00
1 bond [?] basket	.25
1 kitchen table	1.50
1 breakfast table	2.00
1 chest with drawers	2.25
1 screen	.75
1 rocking chair	1.00
6 old dining chairs at 50 cents	3.00
1 small chair	$.50
1 pair small hand irons	.75
slices and tongs	1.00
1 pair flats	.25
small slice and tongs	1.00
gridiron	.75
1 brass skimmer	.25
1 do kettle	2.50
1 pot	.75
1 spider	.50
1 small iron tea kettle	.50
1 small dish kettle	.50
1 tin coffee pot	.25
2 pair tin pans	.50
1 brass candlestick and 3 of iron	1.50
1 small tin kettle	.25
2 tea pots	.50
½ dozen earthenware plates	.50
3 silver tea spoons at 50	1.50
1 mug	.25
½ doz knives & forks	1.00
1 large platter	.75
3 silver teaspoons @ .50	1.50
1 pair salts	.50
2 pair boots	1.00
2 pair shoes	1.50
1 London brown coat & vest	3.50
1 pair black velvet pantaloons	1.25
1 Loos coat	3.50
1 old swansdown vest	1.00
1 pair mixt pantaloons	.75
1 cassamer vest	1.50
2 checket mersails [?] vest at 1.25	2.50
1 old cotton do	.50
2 pair Nankeen pantaloons	2.00
1 pair cotton stockings	.25
2 ties cotton cambrick	.75
1 tea waiter	.25
1 candle stand	.75
1 clapstool [?] chair	3.00
House and land with the encumbrance	50.00
	$410.70

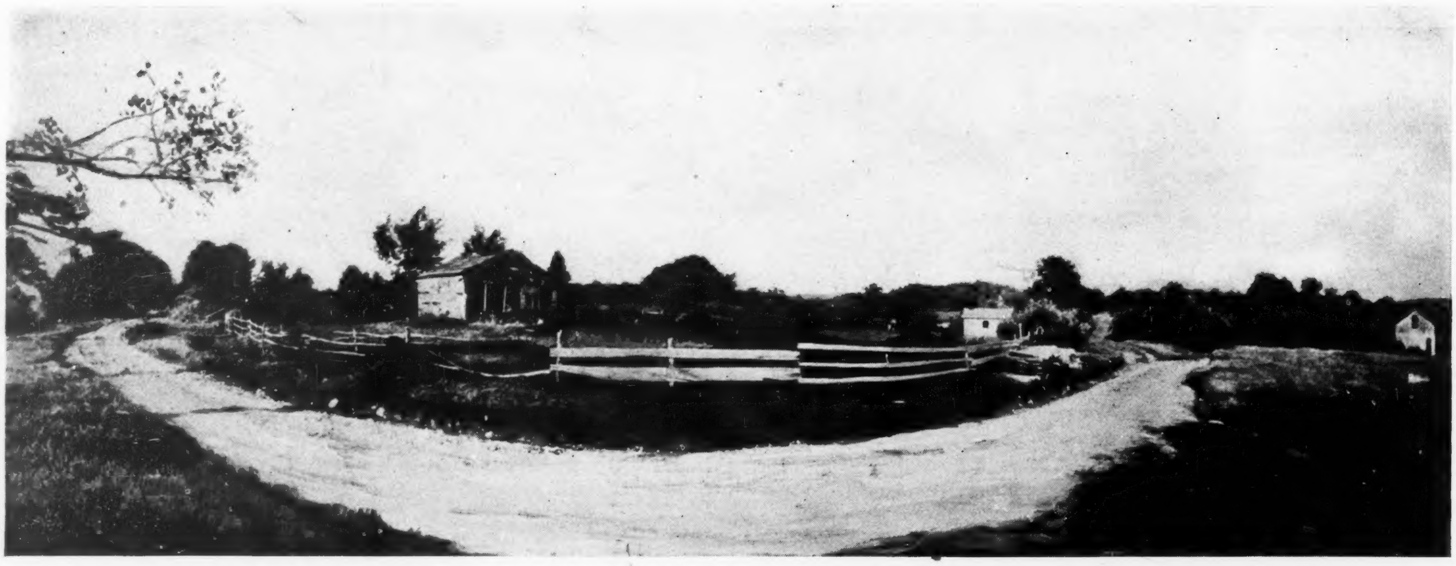


Fig. 1 — Mt. Pleasant Town Site in 1927

New York State Glasshouses

Mt. Pleasant

By Harry Hall White

At THE conclusion of my studies of the Mt. Vernon glasshouse site, in 1926, I set out to learn more of the Grangers who had there so successfully operated. I wished, in particular, to establish the date of their departure from Vernon, to verify their founding of the glasshouse at Mt. Pleasant, Saratoga County, New York, and to discover what had been the products of the latter enterprise. My findings are largely the result of correspondence with Mrs. Helen Granger Ely, a daughter of Gideon R. Granger; reference to a genealogical history, *Launcelot Granger*, by James N. Granger, published at Hartford, Connecticut, in 1893, by Case Lockwood and Brainard Company; and communication with various state and government offices and with the older inhabitants of Saratoga and its vicinity.

Nathan Granger was born at Suffield, Connecticut, in 1769. After the Revolution, he came to New York State and married Hannah Monroe of Greenfield, Saratoga County. Later, he removed to Vernon, Oneida County, where, settling as a merchant, he remained until his death, in 1836. He is buried in the cemetery adjoining the site of the Mt. Vernon Glass Works. Of six children born to him, three were boys: Charles, Oscar, and Gideon (*Launcelot Granger*, page 204).

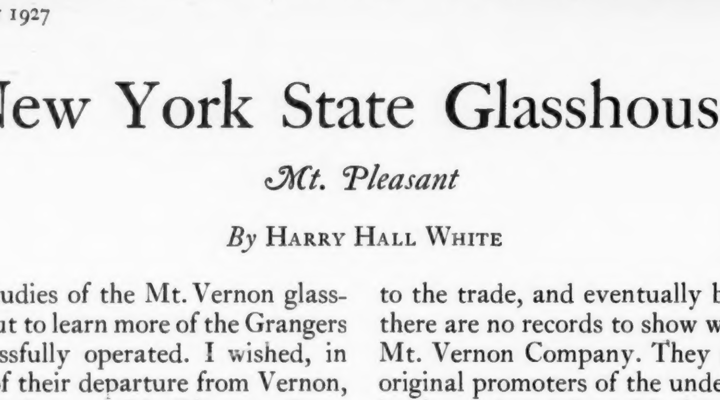


Fig. 2 — Map of Mt. Pleasant
Detail from *Saratoga Quadrangle, New York. U. S. Geological Survey*, edition of June, 1902; reprinted 1929.

During their boyhood, the most impressive occupation known to these younger Grangers was that of glassmaking. In their home town, two glasshouses were in operation: the Oneida Glass Factory, and the Mt. Vernon Glass Works (Antiques for July and September, 1929). So the boys were apprenticed to the trade, and eventually became practical glassmakers. But there are no records to show when they became interested in the Mt. Vernon Company. They are not among those listed as the original promoters of the undertaking, nor do their names occur in the notices inserted in local papers for the yearly meetings at which directors were appointed. Eventually, however, I found an advertisement of the works in which C. Granger & Company are given as the proprietors. This C. Granger was Charles Granger, the eldest of the three brothers.

Mrs. Ely writes me that the factory at Vernon was abandoned because of the increasing scarcity of wood fuel. At the time, she was five or six years of age; and, as she was born at Vernon in 1840, this would bring the closing date about 1845 or 1846. This agrees pretty closely with the fact that the last Mt. Vernon advertisement I have been able to find is that of 1843 in the Buffalo *City Directory*. The presence of the Oscar Granger family, in 1834, at Mt. Pleasant, where we have record of an addition to his family, suggests the possibility that this second brother was thus early preparing a new district for the anticipated move from Mt. Vernon. It is not surprising that he selected the fresh location on the forested slopes of Kayaderosseras Mountain in Saratoga County. His mother's former home was in Greenfield Township, in the same county, and the almost limitless supply of fuel in the neighborhood must have been common knowledge to the family.

The older inhabitants about Mt. Pleasant state that the village was settled in 1844.

They add that the proprietors of the glass concern were Oscar Granger, Walter S. Todd, and John W. James, operating under the name of Granger and Company. Mrs. Ely reports that the firm was known as James, Granger, and Todd. Further data are in agreement as to the fact that James and Todd remained in the firm but a short time, leaving the business to Oscar Granger and his nephew, Henry C. Granger, the latter a son of Charles Granger, proprietor of the Mt. Vernon works.

From the James family, the company took title to about 1,400 acres of woodland in the northwest corner of Greenfield Township. The title seems to have passed from John W. James and Sarah B. James to Walter S. Todd and Oscar Granger, in 1846 and 1847 (*County Land Records*, Ballston Spa, New York, Book ZZ, page 245). John W. James and Sarah B. James deed one twelfth of 1,000 acres to Oscar Granger; and, on August 5, 1848, Jessie James and Hannah James deed five twelfths of the same to Granger and Todd. This certainly is more specific than the vague statement in N. B. Sylvester's *History of Saratoga County*, published in 1878, which covers the whole story in the following paragraph:

Fig. 3 — Archæology in Northern New York State
Excavations at Mt. Pleasant, 1927.

> About the year 1850, a glass factory was started on the mountain in the northwest part of the town. A little village of about one hundred inhabitants sprang up around it. It was named Mount Pleasant. Some years ago, the factory was moved to Saratoga Springs and the village followed it to its new location.

Communicating with the Bureau of the Census in the Department of Commerce at Washington, D. C., I learned that manufacturing statistics were first gathered in 1810, but that the returns for Saratoga County for that year are missing. Likewise, in the returns for 1820 and 1840, there is no mention of glassmaking in Saratoga County. No provision for collecting industrial and manufacturing statistics was made in the census of 1830. Under date of 1850, however, I found:

> The Granger Company of the town of Greenfield, Saratoga County, — Mt. Pleasant is located in Greenfield — had a glass manufacturing plant employing on an average forty men and producing 7,200,000 bottles to the value of $18,000 per year.

Such, then, is the entire result of several years' correspondence with township, county, and state authorities, the Bureau of the Census, and various local historians and elder inhabitants. Nowhere do I find substantiation for the early date of 1801 which several recent writers have given for the establishment of a glasshouse in Saratoga County. N. Hudson Moore, in her *Old Glass, European and American*, is the only one who cites authority for this date. On page 280 of her book, she says:

> In a New York State gazetteer (1860) mention is made of a glass-works being established at Mt. Pleasant, Saratoga County, in 1801.

Yet, though I have examined everything available, from French's encyclopædic *Gazetteer of the State of New York* to the smallest gazetteer and Saratoga guidebook, I have been unable to discover the passage to which Mrs. Moore refers. If data concerning an 1801 glasshouse really exist, they must relate to another venture; not to the one I have under investigation. The facts which I have established are, in short, that the Grangers left Vernon, New York, for Mt. Pleasant, about 1844 or 1845, and, by 1849, were in substantial production — sufficient, at least, to receive recognition in the census reports of 1850.

Many conjectures and speculations might, at this point, be agreeably dwelt upon. Why should a going concern, C. Granger and Company of Vernon, after removal to Mt. Pleasant, New York, accept James and Todd as partners, even though temporarily? Why do we find Oscar Granger the leading spirit instead of Charles Granger, the apparent proprietor at Vernon? But, as suppositions add no value to facts, I shall adhere as closely as possible to the latter. Too much of our glass history is invention born of the necessity, or the eagerness, to meet demands for information, and hence depends more on plausibility than on proof. But one question certainly calls for an answer: what did the Grangers make at Mt. Pleasant?

Twice I have visited the site of their factory — in 1927 and in 1929. The view in Figure 1 gives a good idea of the charm of the locality. It was taken with the camera pointing up the road that leads eastward, over the mountain, to Porters Corners. The road at the left sweeps in from Batchellerville. (See map, *Fig. 2*.) Neither of these roads may be recommended for week-end excursions; they are virtually impassable.

On the corner, at *A* of the map, once stood the hotel and boarding house for glass men. It was known as the *Temperance House*. Here, quite appropriately, in 1884, Henry Ward Beecher addressed the community during his presidential campaign on the Prohibition ticket. Directly across the road, to the south, at *B*, rose the Granger home. From the extent of its stone foundations, I judge it to have been a substantial and pleasing structure, consisting of what was known as "a two story upright with wings." Its windows must have commanded a splendid outlook to the south. Back of the *Temperance House*, and a short distance up the road that leads to Batchellerville, are today the remains of the erstwhile combination church and school building.

Down the Porters Corners road and beyond Black Brook, on the left, a well-constructed building, *C*, still survives, though in advanced stages of ruin. The Granger home was doubtless quite similar to this building, with wings and pleasantly rambling additions. I found even its cellars lathed and plastered, and provided with an outside grade-level entrance toward Black Brook.

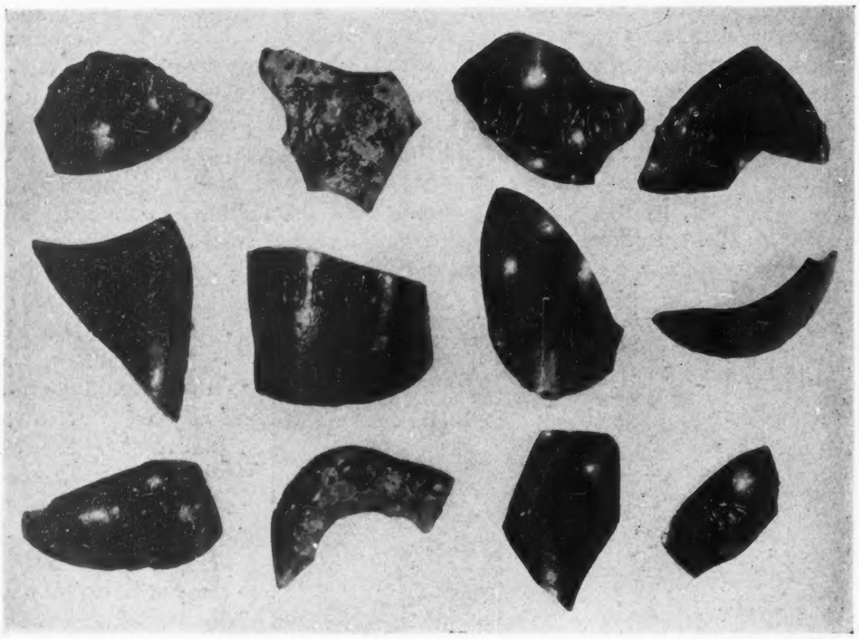


Fig. 4 — Fragments of Mineral Water Bottles
Varieties, clarke & co. new-york and c. w weston & co saratoga n. y.

In the attic, I picked up several old bottles. At the rear of this house, large barns and stables accommodated the draft horses and oxen, for a glasshouse using wood for fuel was almost as much a lumbering operation as a glass factory. In fact, Mt. Pleasant operated a sawmill and box factory. Across the road from the stables, Archer's Store, *D*, supplied community needs; behind it, Black Brook paused in its flight down the mountain to turn the great wheels which now lie abandoned beside the stonework of the millhouse and penstock of the sawmill and box factory.

From this mill, boxes filled with bottles packed in mountain meadow grass were teamed down the mountain road. I am certain that my readers share my keen curiosity regarding the contents of those boxes.

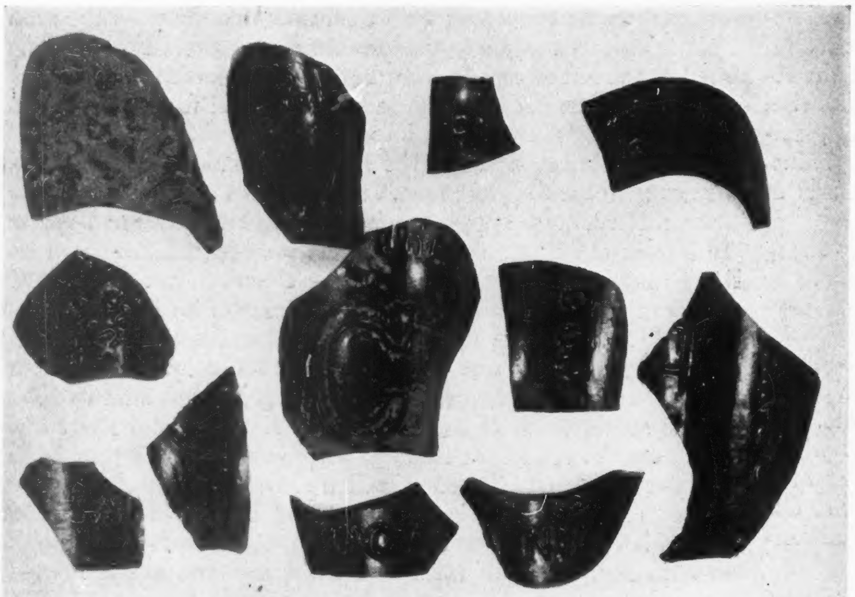


Fig. 6 — Fragments of Bottle
Lettered congress & empire spring co saratoga n. y. Large C.

I carefully searched all of the old buildings, the old foundations, and such indications of masonry as were visible, for evidences of glassmaking; but without reward. In fact, the only discoverable signs of such operations were a few chunks of slag uncovered in the roadway. Further study of my map revealed the fact that three of the four corners were occupied by buildings, or at least by foundations where buildings had been. These I had explored. The fourth was an empty mountain meadow, or hay field, which lay beyond a hedgerow and an immensely wide stone wall parallel to the Batchellerville road.

This unpromising field proved to be the site of the Mount Pleasant Glasshouse. During a systematic exploration of its topography, I observed a series of low swells or mounds, four or five in number, rather equally spaced along the stone wall. They were entirely too regular to be accidental. Pits sunk into them produced immediate results (*Fig. 3*). During my two visits, with the aid of several assistants, and in spite of the violent objections registered by a swarming population of mosquitoes and deer flies, I succeeded in excavating about a bushel of significant fragments. By significant fragments, I mean pieces showing designs, molded sections, or offhand manipulation. They were in sufficient quantity to enable me to state that the following bottles, flasks, and offhand pieces were part of the Mt. Pleasant product: mineral water bottles; bitters bottles; medicine bottles; chestnut bottles; railroad flask (horse and cart); cornucopia flask; and offhand items — the usual apprentice pieces, trials, and gifts.

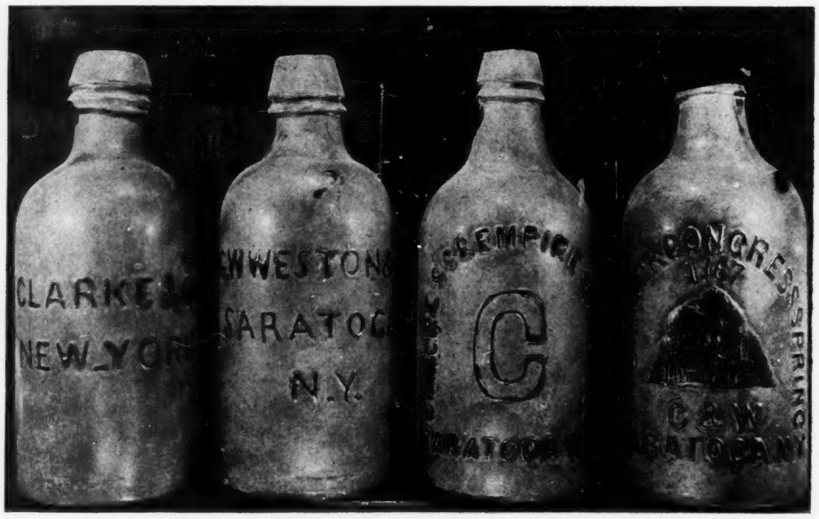


Fig. 5 — Saratoga Mineral Water Bottles

MINERAL WATER BOTTLES

Judging by the relative quantity of their discovered fragments, mineral bottles formed a prominent, if not a major, part of the factory output. Several varieties are represented among my finds; but, since I do not collect this type of bottle, I lack complete specimens to illustrate some among them. The fragments in Figure 4 are from bottles like numbers 1 and 2 in Figure 5. In color, they are olive-amber and olive-green. Fragments of the third bottle in Figure 5 are to be seen in Figure 6. This is the later type, with which many are familiar. A similar bottle, but with a variant lettering, is represented by the fragments in Figure 7. I have no complete specimen of this. The inscription is CLARKE & WHITE. NEW YORK, with a large C in the centre. The fourth bottle in Figure 5 has been included here because it is a Saratoga mineral water bottle. I found it, however, on a glass heap at one of the glass-house sites in South Stoddard, New Hampshire, which was also a large producer of such containers (*Early American Glass*, Rhea Mansfield Knittle. Chapter XLIII). Be not misled by its date, *1767*, which merely commemorates the year when the first white man imbibed Saratoga water for medicinal purposes (*Gazetteer of New York*, by J. H. French, 1860, page 592).

The bottles of Figure 8 are of a period prior to the operation of the Mt. Pleasant works. They are included here since they have a bearing on the subject of Saratoga mineral water bottles. Who made them, I do not know. But they are early, and bear the name of a spring-exploiting company that functioned between 1823 and 1833. The larger one, olive-amber in color, was taken from the cellar below the Redwood Glass Factory office. But it was not made at Redwood. The smaller one, in olive-green, came from Akron, Ohio.

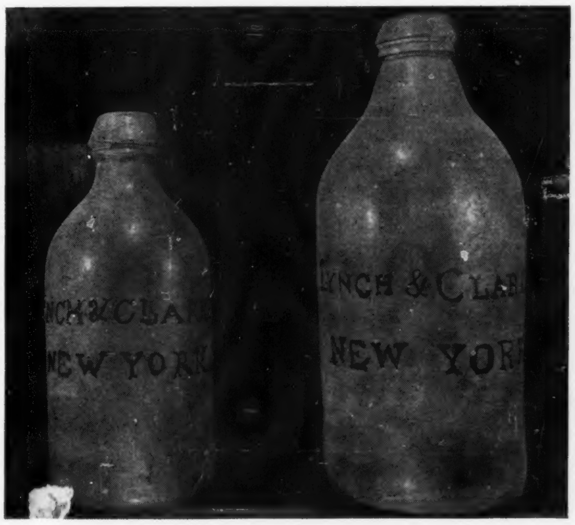


Fig. 8 — SARATOGA MINERAL WATER BOTTLES
Lettered LYNCH & CLARKE NEW YORK. Not made at Mt. Pleasant.

To afford an idea of the age of these marked specimens I am listing the dates of some of the Saratoga spring companies, taken from Dawson's *Saratoga; its Mineral Waters*, published in New York, in 1874.

CONGRESS SPRING	
Lynch & Clarke	1823–33
Clarke & Company	1833–52
Clarke & White	1852–65
Congress & Empire Spring Company	1865–

EMPIRE SPRING	
C. W. Weston	1848–61
D. A. Knowlton	1861–63
Saratoga Empire Spring Company	1863–65
Congress & Empire Spring Company	1865–

That persons interested in this branch of bottle collecting may be aided in making identifications, I have shown the mold numbers on the bottoms excavated (*Fig. 9*). All of these pieces are in strong olive-green.

(*To be concluded*)

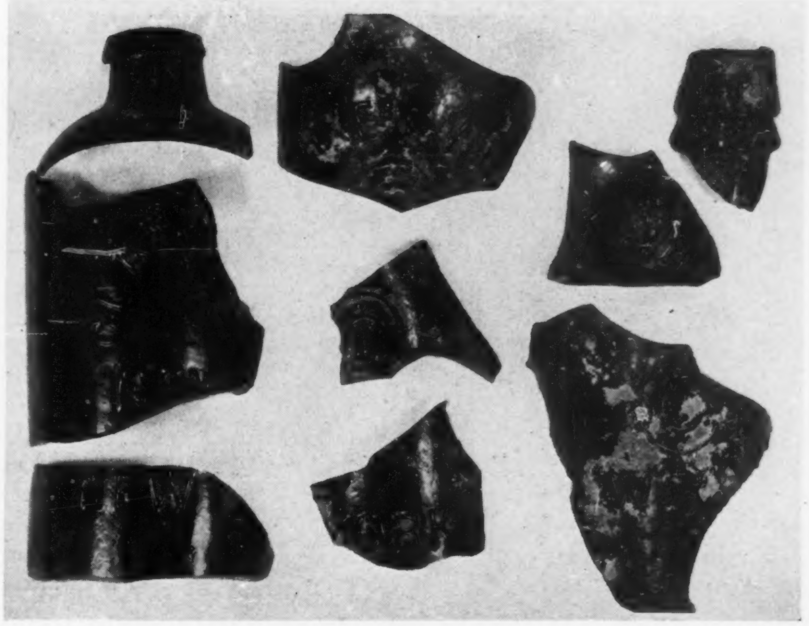


Fig. 7 — FRAGMENTS OF BOTTLE
Lettered CLARKE & WHITE. NEW YORK. Large C.

Note. The methods employed by Mr. White in obtaining information concerning the sites of early American glass factories, and his manner of assuring the correct identification of the products of these various establishments are, in all essentials, similar to the procedure of archæologists who burrow into the débris of the lost cities of Asia Minor or remove the overlying sands which hide the tombs of Egyptian Pharaohs. Carried out for the most part with no recourse to outside aid, and confined largely to sinking pits in promising locations, Mr. White's operations are necessarily conducted on a limited scale and at irregular periods. But, in their way, the results of his delvings are no less momentous than are the achievements of archæologists overseas. The latter group of delvers are performing the spectacular feat of establishing contacts with remote civilizations. Mr. White is doing his bit to give continuity to the history of America's art-industrial development. His is a scholarly undertaking that deserves recognition from scholars. — *The Editor.*

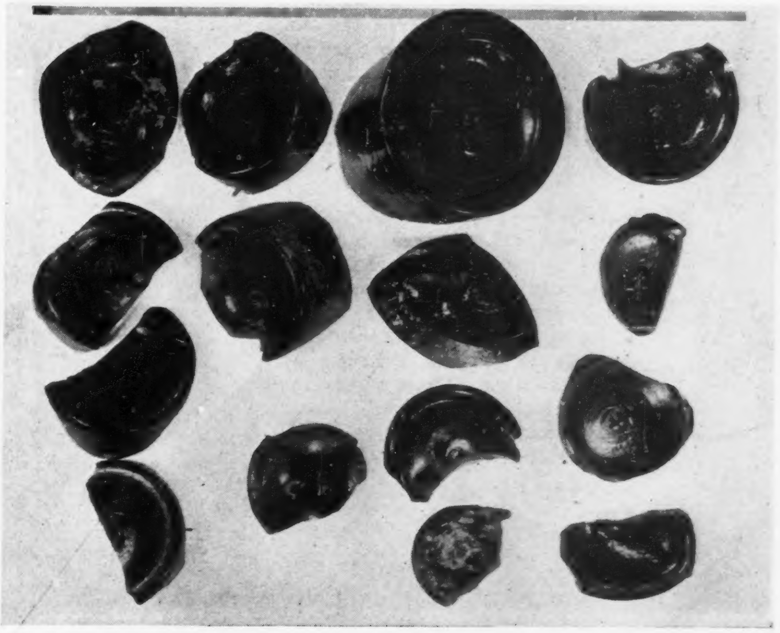
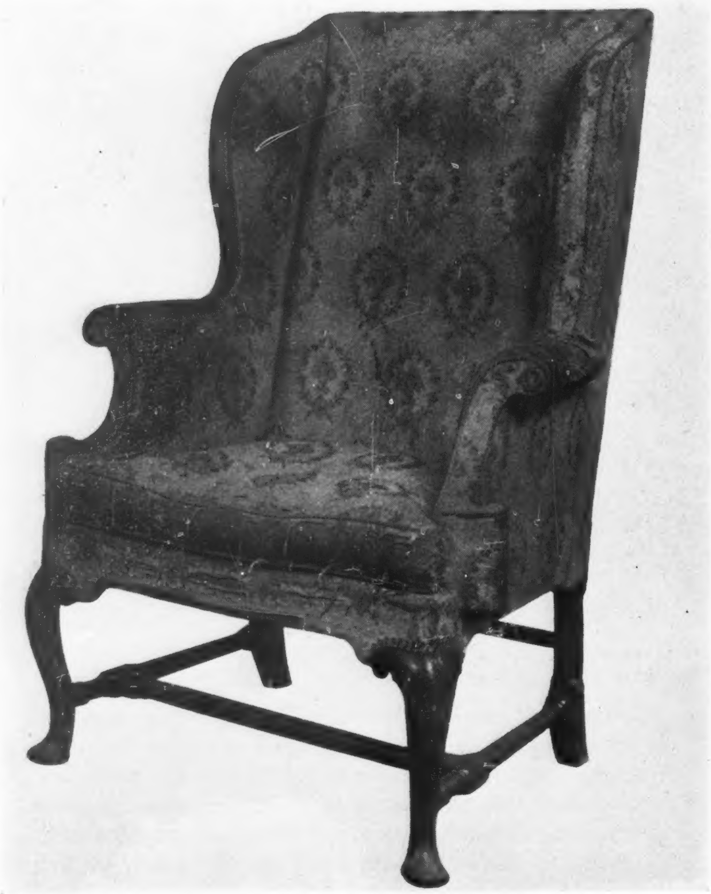


Fig. 9 — MOLD MARKS ON THE BOTTOMS OF MT. PLEASANT MINERAL WATER BOTTLES. Numbers from 1 to 5, and letter B.



English Chairs for Comfort and Occasion

By Captain Ivan A. Jacobs

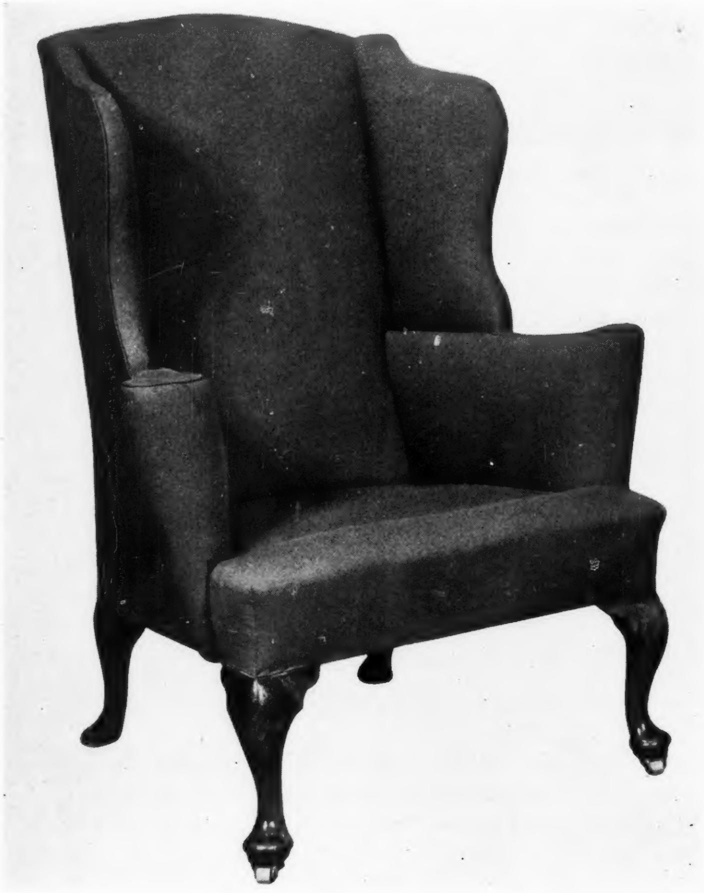
OUR English forbears were quite insistent that their hours of ease should be spent in comfort, and they constructed their wing chairs with that end in view. No type of chair is more restful than this, for it affords both a barrier against drafts and a soft asylum for a drowsy after-dinner head.

First choice among wing chairs will usually be a specimen with cabriole legs — particularly the early kind with stretchers. If a straight leg chair will satisfy the requirement, try to find one whose legs are molded. In default of the latter refinement, the nether members should be, at any rate, well spaced and of carefully selected mahogany. The angle of the wing spread should also be generous.

Just as an early fashion demanded wing chairs for the master and mistress of the house, so it insisted upon an open armchair for the honored guest. The form known in America as the "Martha Washington" is probably ideal for this purpose. There are certain slight differences between American "Martha Washingtons" and their English analogues. The former have relatively high backs, and their arms are usually of wood throughout, whereas English examples always have stuffed arms — an unthrifty provision, from the standpoint of wear and tear, but, withal, conducive to comfort.

Fig. 1 — Wing Chair (*c. 1710*)
Chairs of this type, with stretchers, usually occur in walnut, and the rear legs are likely to be partly turned and partly squared, after the fashion of the previous century. Note the double roll — vertical and horizontal — of the arms. Chairs of this type are considered desirable, but are not easily found in original condition.

Fig. 2 — Wing Chair (*c. 1720*)
Of walnut. Stretchers are omitted. The rear legs are of cabriole form and the roll of the arms has become a vertical cone. The setback of the arms was a necessary device in a day when women wore ample skirts that must be neatly spread around them when they were seated.



When it comes to occasional chairs, a wide range of choice is open to the purchaser and it is better not to be over particular as to period. Hundreds of rooms in England, furnished today substantially as they were in the eighteenth century, display a mixture of several furniture styles harmoniously blended. For, then as now, people acquired their belongings by inheritance and by purchases extending over a term of years. The chief essentials to be considered are roominess, comfort, and strength. As best meeting the above specifications, I am inclined to recommend chairs of Chippendale style.

But, before a specimen is purchased, it should be planted in the open and viewed from all angles to determine whether or not its lines compose well in every position, and particularly whether the outward splay, or kick, of the back legs gives its profile the proper air of vigor and smartness.

Look also to the wood. If the material is scamped, the stiles of the chair thin, and the top rail flat-chested and anæmic, leave the piece alone. Examine likewise the grain and the color tone. Well selected mahogany grows beautifully mellow with age. Poor mahogany and the substitutes for it which were used in the eighteenth century become muddy and gummy — an effect, however, not to be confused with that ensuing from the application of too many coats of varnish.

And, lastly, a word about carving. Better no carving at all than that which is poor and lacking in strength and spontaneity. Unfortunately, an understanding of the difference between good work and inferior work in this domain is impossible to convey in words. It can be developed only by observation and comparison. But that, after all, is true of critical appreciation in general.

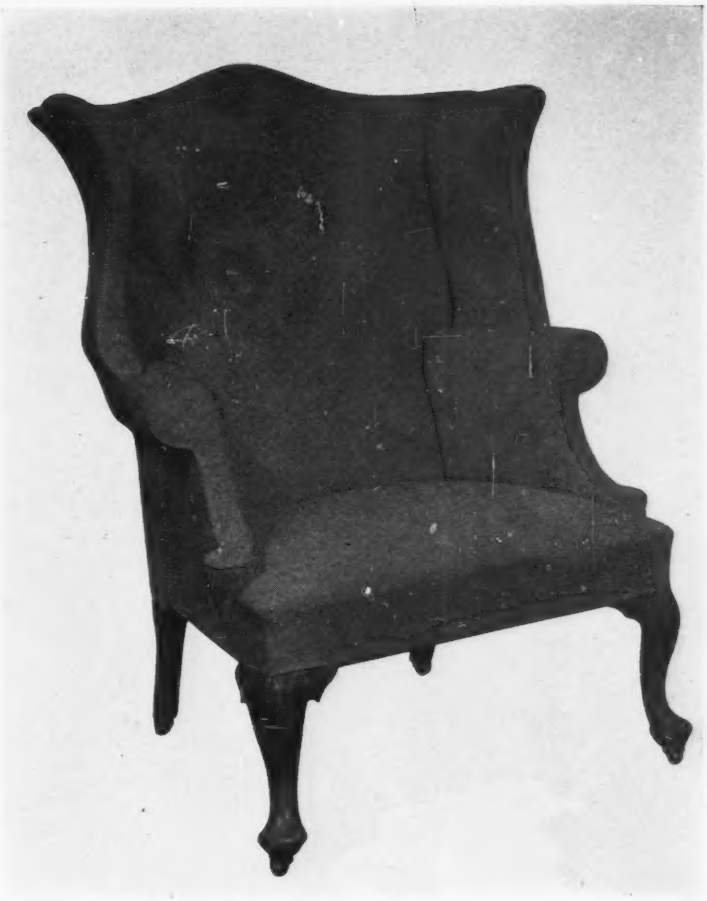


Fig. 3 — Wing Chair (*c. 1740*)
The arms show a compromise between the vertical cone and the cut-back horizontal roll. With its wide seat and its ample spread of back and wings, essentially a masculine chair. Such pieces are best covered in leather or plain fabric to obviate an otherwise possible conflict between pattern and form.

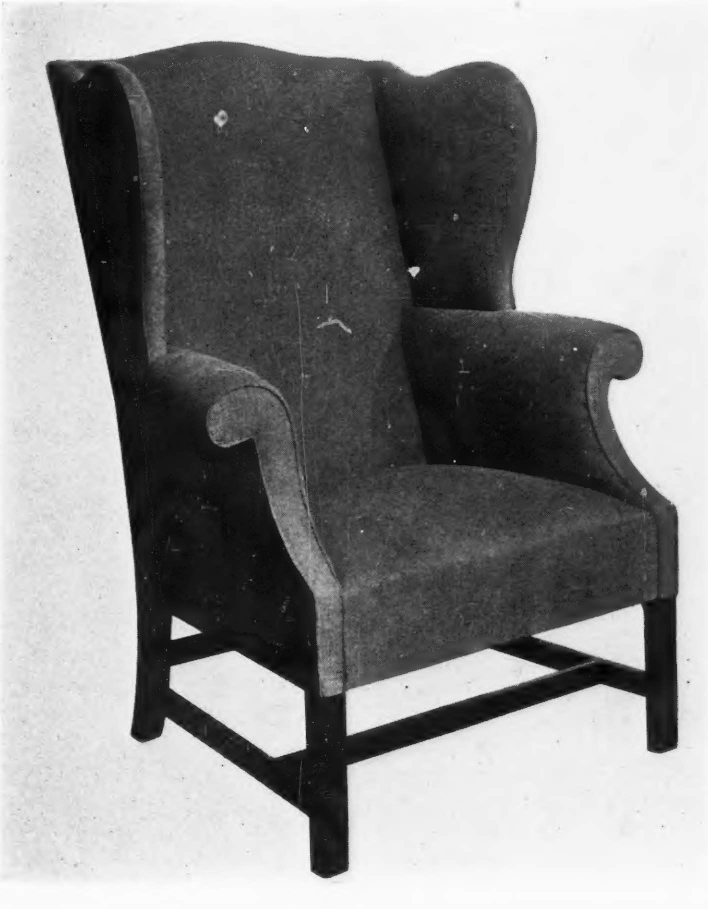


Fig. 4 — Mahogany Wing Chair (*c. 1760*)
Not a first choice. The straight legs are rectangular and unmolded. The horizontally rolled arms start from the front of the seat giving the latter a slightly constricted effect and depriving the composition as a whole of the smartness inherent in the well designed double roll. Altogether this specimen boasts comfort and dignity rather than style.

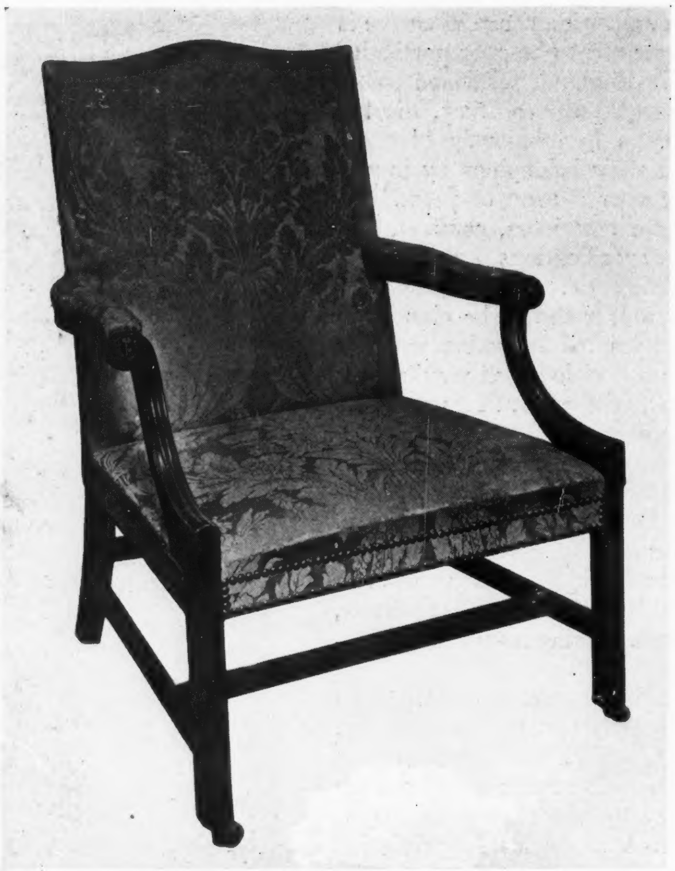


Fig. 5 — Mahogany Open Armchair (*c. 1760*)
A Chippendale type akin to the American so-called Martha Washington, but with somewhat lower back and with stuffed arms in contrast with the wooden arms characteristic of American specimens.

Fig. 6—Mahogany Armchair (*c. 1760*) (*below*)
In Chippendale style. A chair whose aspect is impaired by temporary upholstery. Heavier and less sprightly than the following example. Molded legs, and stiles with carved cresting, and broad interlaced splat. Little, if any, more desirable than the next item, but more elaborate and hence somewhat more valuable.

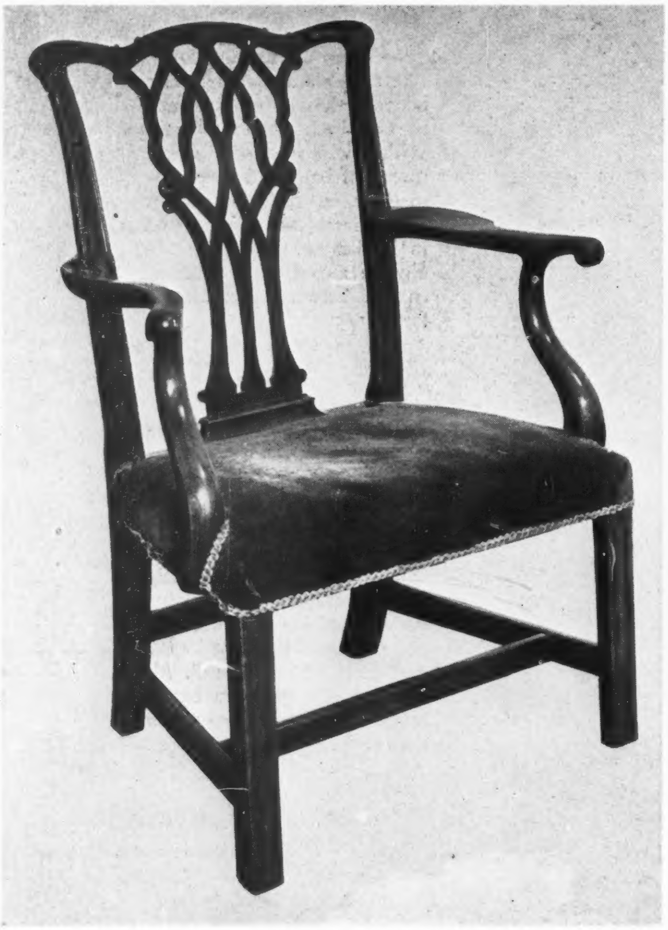
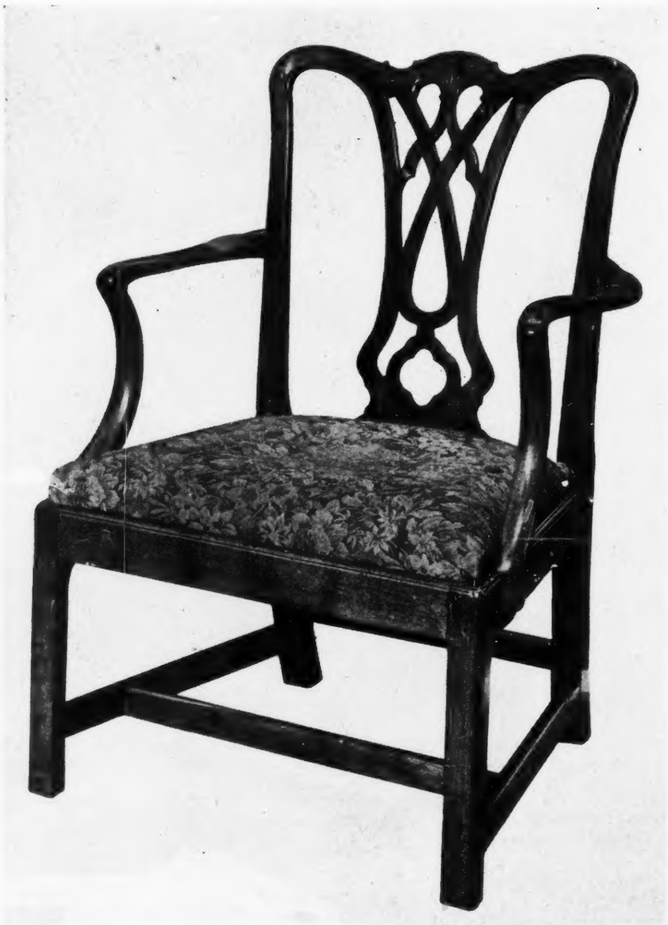
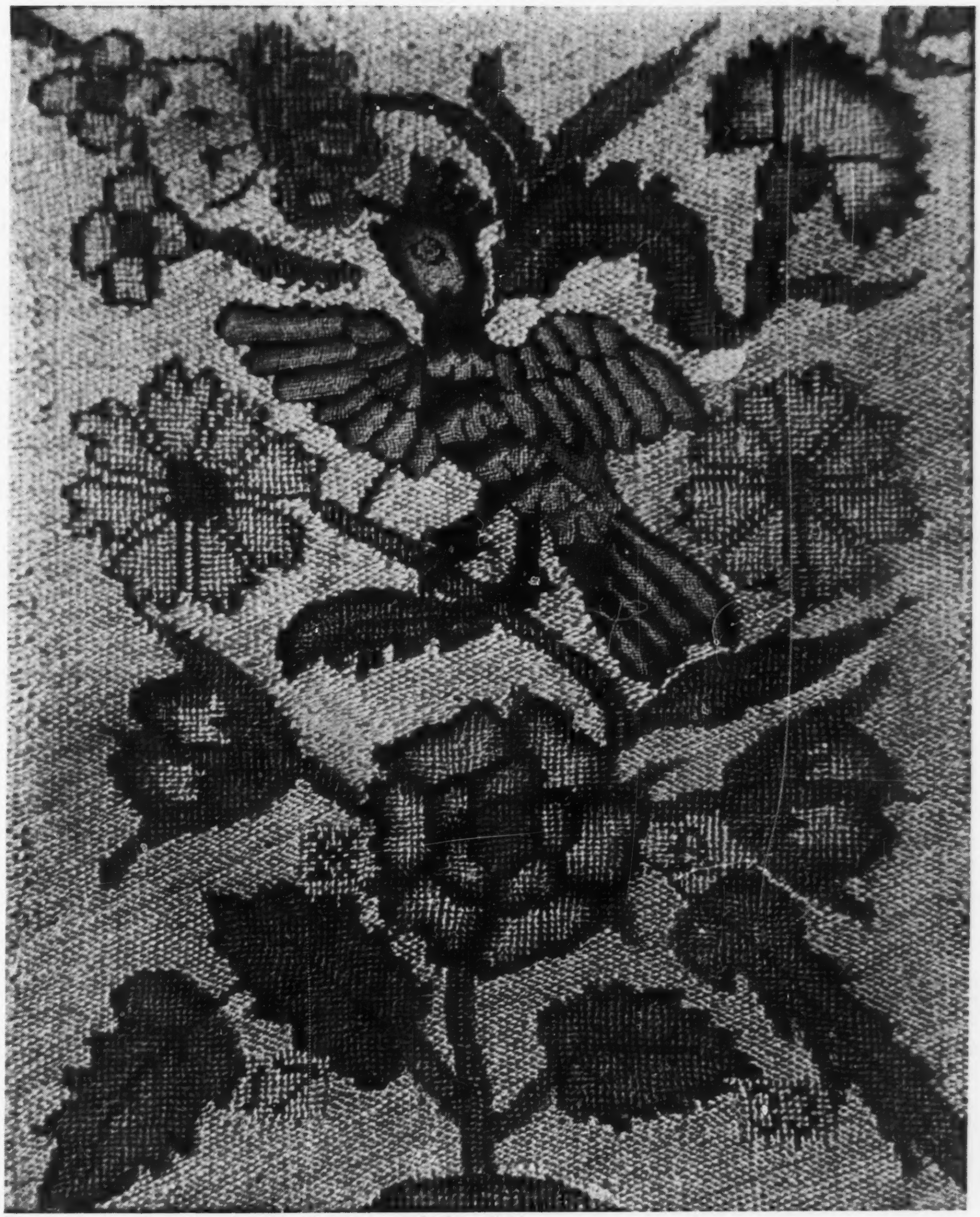


Fig. 7—Mahogany Armchair (*c. 1760*) (*below*)
In Chippendale style. Barring the easily removed disfigurement of an excessively stuffed slip seat, an attractive specimen. Note the excellent linear composition, the just disposition of the very simple carving, and the interlaced treatment of the back splat, which relieves that member of jig-saw implications.





Philadelphia Sampler (*1733*). *From the author's collection*

The Handiwork of Little Hannah

By Lucy L. Stabler

TWO centuries ago, little Hannah Reeve was living in Philadelphia with her parents, John and Sarah (Pattison) Reeve. Of course, all little girls in those far-off days were good and obedient, and all of them — or nearly all — proved how very good they were by embroidering samplers.

Goodness, I surmise, was a fixed attribute throughout the early Colonies; but the forms of samplers which it achieved show a considerable variety. If Hannah had been born in New England, for example, she would almost certainly have done her work in silk on a strip of linen. The pattern would have consisted of bordered geometric designs, executed mainly in cross stitch, and at least two eloquent rows displaying the letters of the alphabet. A picture, a pious sentiment, and the juvenile author's name might have appeared at the bottom. But, since she was a Philadelphian, Hannah followed the custom of the locality, and set herself to the elegant employment of producing a square of wool needlepoint embroidery.

The result would have done credit to an English grand dame, so perfect is each tiny stitch, so harmoniously blended are the reds, blues, greens, buffs, and occasional touches of bright yellow. And, even today, these colors are as fresh, as unfaded, as when little Hannah finished her work and marked it with her initials and the date of its completion, *H. R. 1733*.

It is pleasant to know that, in spite of her goodness, Hannah grew to womanhood, married Joseph Saunders, and bore a daughter Susannah, who, in her turn, married William Hartshorne. The present number of her descendants is as that of the sands of the sea, and they are scattered to the four corners of the globe. But among them are many readers of Antiques who I know will be thrilled to recognize the work of their remote ancestor. There is just cause for pride in having had a great, great, great-grandmother that was once such a good and industrious little girl.

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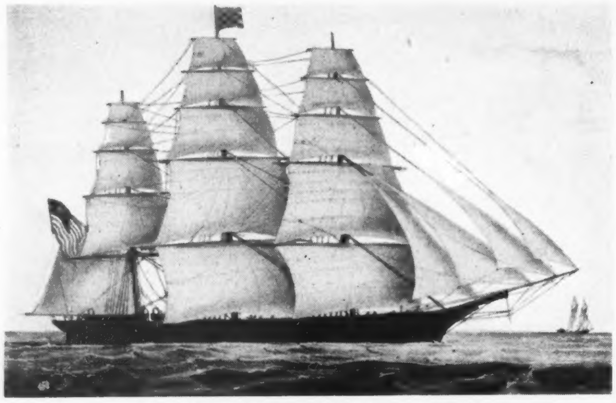
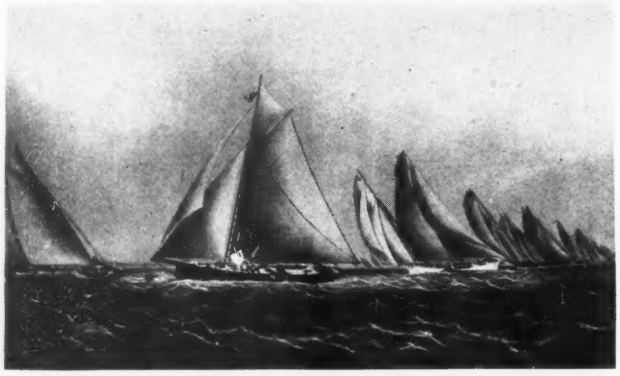
N. Currier — Large Folio



NEW YORK CLIPPER SHIP "CHALLENGE"
N. Currier — Small Folio



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Shop Talk

By BONDOME

SOME of my friends in the City of Brotherly Love have informed me — more or less confidentially — that the true Philadelphian is firmly convinced that antiques may be legitimately domesticated only when they have been acquired by inheritance, and that the ownership of heirlooms purchased without the family precincts constitutes something little short of a blot on the household 'scutcheon. In so far as there is any truth in this observation, less conservative communities may well congratulate themselves; for Philadelphia is a happy hunting ground for the collector.

The range of its opportunities was quite well disclosed at the Philadelphia Exposition. I had looked forward to the event with that probability in mind, and I was not disappointed. I found not only a number of very fine urban things on display, but likewise a goodly showing of alluring items from the country districts round about — localities where the Teutonic imagination has colored craftsmanship with an individuality not approached in the folk art of other sections of Colonial America. It may be a taint in the blood that is responsible; but, while my head bows in reverence before the masterpieces of the great Philadelphia cabinetmakers, it is often the somewhat lumbering, yet almost always telling, work of the rural artisans that really warms my heart. Not furniture alone kindles the flame; but a host of other manifestations of a creative urge that has sought and found expression despite inadequacies of technical equipment.

It would, however, be a grave injustice to the Philadelphia Exposition, and to many of its leading participants, were I to suggest that its displays were confined to local products. As a matter of fact, the largest individual locations were, in the main, occupied by dealers with extensive English and Continental affiliations, who made an impressive showing of selections from their varied foreign stocks. J. G. Valiant Company, for example, occupied two rooms in the gallery — one of them fitted with eighteenth-century English pine paneling from Hagley Hall, home of the Marquis of Anglesey, the other with Jacobean oak from Oxley Manor. Both were appropriately equipped with furniture of the period, arranged with admirable discretion. The Valiant exhibit likewise spilled over into several adjoining spaces where were hung a number of painted and woven tapestries, besides worth-while portraits and specimen pieces of furniture. In the latter category, I particularly recall a low French chair of the early seventeenth century with turned legs and stretchers and an elaborately crested back. To Valiant's courtesy as well as to the firm's felicitous versatility, ANTIQUES is indebted for the decoration of its own booth with simple but well-chosen furniture placed against a pleasing background of old-time wall paper.

A large suite just below the Valiant display was occupied by Charles Hall of New York City, who offered a varied demonstration of furniture and objects of art drawn from all parts of Europe. Mr. Hall seems to have set his heart on creating a decorator's paradise, and to be achieving his ambition.

But in the foreign field, no more logical exhibit was presented than that of the Rosenbach Company of Philadelphia, who had taken exceptional pains to arrange three distinctive settings: a Georgian library, a Sheraton dining room, and a reception room furnished in satinwood after the Adam Brothers. All these schemes were harmoniously carried out, and the visitors'comprehension of their intent was facilitated by neatly framed descriptive tablets. My own eye was caught particularly by a decidedly handsome Sheraton bookcase in the Rosenbach library, and by a low, stepped tea table, in Chippendale style, which was fascinating from the triple standpoint of convenience, unusualness, and appealing design.

As I look over my copy of the program, I recall many other impressive exhibits of foreign antiques. Old English Galleries had hung their booth with crimson damask, against which were grouped several delightful examples of small scale English furniture, and a brilliant array of English silver and Sheffield ware. I cherish the memory of two brandy warmers, such as modern hostesses now use to arouse the envy of their guests, and for the incidental dispensing of hot pudding sauces; likewise a sharkskin case housing within its velvet-lined depths a tempting pair of early Georgian silver tea caddies — essentially a silver collector's treasure. To find such pieces still reposing in their original box is a rare experience.

Fine English silver was likewise emphasized by J. E. Caldwell, who showed, among a host of other things, a noble early Georgian tankard,

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Old English Sheraton Mahogany Sideboard
Has bow front beautifully inlaid with Satinwood; fitted with bronze lion head and ring handles; *circa 1810.* 4 feet long.

Pair of Sheraton Mahogany Knife Boxes
Inlaid with Satinwood; fitted interior; *circa 1830.* Antique Georgian Sheffield Urn; *circa 1810.*

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THERE is one important point to remember concerning the Massachusetts tercentenary. Plymouth Rock, the Boston State House, Bunker Hill Monument, and most of the other historic shrines have for a long time stood where they stand today; and they are likely to stay put for some time to come. On the other hand, the antiques in my collection may be here today and gone tomorrow. The moral of this is quite plain: if you wish to be reasonably sure of sharing in my choice finds, call early and frequently — even if you have to defer inspecting some of the shrines until you can make another and later visit to Boston.

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TWO PORTRAIT MEDALLIONS OF WASHINGTON AND FRANKLIN IN BLACK BASALTES WARE, EACH MARKED

Wedgwood
& Bentley

and one of those snug round teapots of the 1740's, calculated to turn even a German brewer into a tea addict. Reflected in the shining surfaces of Caldwell's silver were the rosy hues of Oriental carved coral, whose form and color revealed a curiously exotic affinity for the lustrous metal in the midst of which they were so cunningly disposed.

I am still far from reaching the strictly American booths. And I can not leap thither without mentioning Koopman's subtle mingling of Netherlandish and English antiques, the former dominated by a Dutch glass cabinet, the latter including a dozen English walnut dining chairs — which I could well believe to have been made in America — and a set of eighteen English goblets, preserved from the late 1700's for the delight of some twentieth-century chatelaine. Nor can I omit mention of Martha de Haas Reeves' pleasant booth, crowded with the trophies of summer ramblings in out-of-the-way corners of England and France. They made a tempting miscellany of furniture, miniatures, silhouettes, bits of jewelry, odd items of pottery and porcelain, over which the antique hunter might well linger long and profitably.

Then, too, there was J. W. Needham, with a large grouping of English china—including some rare early examples—and several good sporting prints, besides worth while furniture. Woodville and Company concentrated attention upon a few pieces of critically selected English furniture — including a secretary bookcase and a highly interesting late Sheraton library armchair — some attractive silver, and several decorative specimens of eighteenth-century Chinese *famille rose* porcelain. All these items were composed with a sure sense of scale that imparted an air of spaciousness to the appropriate room-setting in which they were shown.

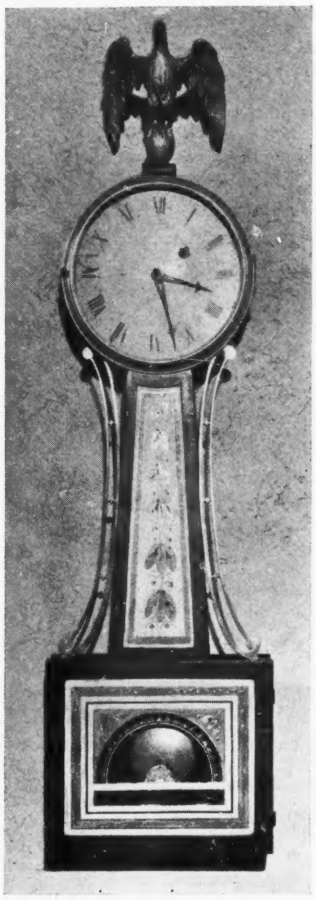
I have thus far postponed mention of Arthur J. Sussel's large exhibit, because, since it included both English and American antiques, it serves as a point of transition for my report. Furthermore, it was so brilliantly presented and comprised so many items of outstanding significance that I find difficulty in deciding what to select for a special word. On the whole, I think it perhaps best to say little about the early Pennsylvania pine paneling used as a background — other than to remark that it was of exceptional size and dignity. The furniture, glass, and miscellaneous china, even a set of most alluring silver-resist vases, I must likewise pass over in order to mention a large Chinese Lowestoft punch bowl decorated with an English hunting scene — the finest thing of its kind that it has been my good fortune to view. Chinese porcelain versions of English hunts are always desirable, but are seldom accurately drawn or notably well painted. The one in question, on the contrary, was so meticulously executed that I felt certain of its direct transcription from some English print. Afterwards, by a happy coincidence, I found a copy of the identical print among Needham's exhibits. Seldom is opinion so quickly verified.

Flanking this bowl were two notably impressive japanned metal knife boxes, lined with red velvet and gold tape — in so far as my experience goes, quite unique; while on a neighboring table reposed a dinner set of Chinese Lowestoft, painted in the Meissen manner, and exhibiting a perfection of color and of technical handling seldom approached in Chinese export wares.

Among the exhibitors of things strictly American, or American by early adoption, Frances Wolfe Carey of Haddonfield deserves the palm. She had set up a paneled room, painted in cool green, as a foil for some specially prized Philadelphia chairs, a handsome mirror, tall clocks, a desirable set of Spode armorial china, a well-preserved and delicately proportioned Philadelphia lowboy, and various other things — all of them radiating an air of quiet taste, sound craftsmanship, and essential good breeding, which seem to be pervasive attributes of Mrs. Carey's acquisitions.

Mr. and Mrs. Francis D. Brinton of West Chester have a similar gift with old furniture — largely, I think, because they love, as well as understand, it, and neither permit it to remain in decrepitude nor insist upon overdoing its needful restoration. At the Exposition, they had some compelling items, including a clock with a short body and a large bonnet, whose proportions disturbed my critical friend, Doctor Woodhouse, but appealed strongly to my more provincial taste. Mrs. Brinton likewise introduced me to a portfolio of water color drawings of the Mexican war. There were thirty or more of them, painted during the 1840's by an American soldier and sent home to his wife — a tribute of regard, and satisfying evidence of time faithfully employed.

Instead of aiming at variety of display, Mrs. M. L. Blumenthal of Elkins Park directed her entire effort to producing a Pennsylvania maple bedroom, in which she set off the golden shades of the maple with quiet greens, illuminated by red and green patchwork bedspreads and brightly colored chintzes. Artificial sunlight filtered lazily through a



TWO RARE TIME-PIECES

Left Simon Willard time-piece,
Inscribed *S. Willard's Patent.*
Inlaid mahogany case; eagle of wood, carved and gilded. *Date: c. 1800.*

Right Asa Wilkins time-piece,
Inscribed on the dial *Warranted by Asa Wilkins, Wiscasset.* Gilded wood case in carved gilt bracket; acorn finish. *Date: c. 1810.*

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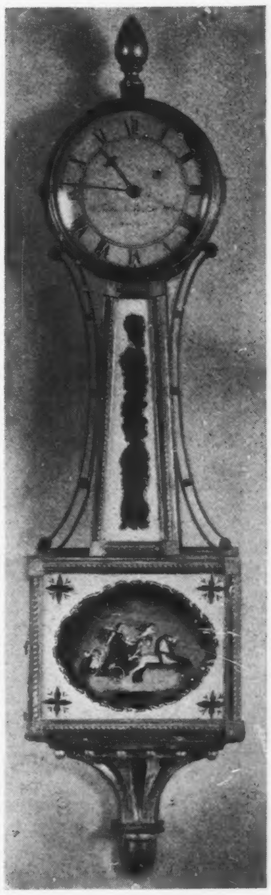

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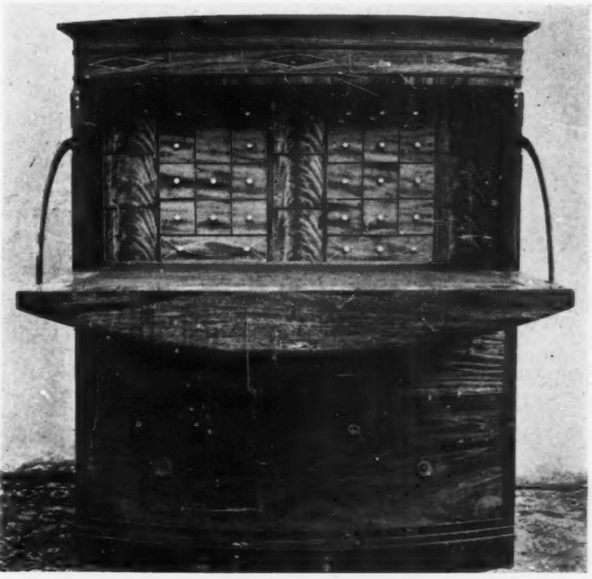

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Venetian blind at the rear, and made the whole composition so irresistible that it was sold complete — except, I think, for the perennial sunshine.

Two booths that were hard to pass were the adjoining locations of A. J. Pennypacker of Pennsburg and Schuyler Jackson of Brownsburg. The former was jammed with innumerable things, from carved Philadelphia chairs to blue Staffordshire plates. The latter was more sparsely furnished with a fine little lowboy, a curious secretary desk, and a few other selected pieces. For those who appreciate such things, Mr. Jackson occasionally brought out from hiding his quite extraordinary collection of Pennsylvania-German fractur paintings. P. G. Platt of Wallingford was on hand, too, with shelvesful of American pewter, which looked down, somewhat jealously, upon four richly carved Philadelphia chairs and a most elaborately ornamented lowboy. Yet, had the pewter known its present worth, it would have realized that, considering its origin, it had done better by itself, financially speaking, than had the aristocratic furniture.

In the O' Cro' Coc' House, virtually everything was of the same social class — Pennsylvania pottery animals, an open cupboard of Carolina pine, a southern walnut sideboard, and a marvelously populated Noah's ark said to have been carved by a negro bartender in Baltimore. It should be owned by the author of *The Green Pastures*. Near the ark was another curious bit of folk art — a group of homemade cloth dolls, depicting a deathbed scene. The work of some obscure German woman of rural Pennsylvania, it was strangely expressive and impressive, revealing as it did the mind and hand of an incipient sculptor doomed to fulfil her dreams with a needle and scraps of cloth.

But it would be impossible to name, much less to describe, all the oddments that attracted me throughout the exhibit — Mrs. Curtis' English Lowestoft cups, John W. Mitchell's Tucker pitcher, the Oxbow Shop's lamps and prints, Dorothy Reed's miniature locomotive, Philip M. Allen's huge Dutch *kaas* and his Stiegel fireback, Snellenburg's French lustres, the embroidered towels of The Tulip Shop, Stony Batter Antique Exchange's glass paintings and quilts, the aquamarine jewelry of the Wales-Staniar Antique Shop of Wilmington.

I am afraid that too few people who visited the Exposition stopped long enough in the lower lobby to examine the half dozen pieces of furniture sent over from New York by I. Sack. These included two early Philadelphia chairs, a Duncan Phyfe sofa, and a Duncan Phyfe table — and, as both the latter were honest-to-goodness Duncan Phyfe, a careful contemplation of their points of excellence would have proved patent in dispelling many misconceptions. I am not quite certain either that the miniatures hung by the Ehrich Galleries received the appreciation which they deserved. They represented a selection from a well attended exhibit previously held in New York. In the Ehrich showing, I was also glad to recognize Benjamin West's large portrait of the Tory New Yorker Colonel Robert Morris; but I was torn between pleasure and sorrow to learn that it had been divorced from Copley's depiction of the Colonel's wife, Mary Philipse Morris, the famous belle whom Washington once wooed and lost. The pictures have been companions for a century and a half, and the Colonel appeared a little lonely. And that reminds me that Arthur E. Bye had several first-rate paintings hung in a somewhat unfavorable place in the Exposition gallery. I greatly admired a Dutch flower piece, and sincerely coveted an eighteenth-century French portrait of a little girl with a doll.

* * *

Probably I should say a word as to the social aspects of the Philadelphia Exposition, which, though managed by George Harper in his usual complete and finished style, was under direct patronage of the Emergency Aid of Pennsylvania. The opening was accordingly heralded by a dinner of notables, who subsequently adjourned in a body to view the antiques. After this brilliant send-off, the affair enjoyed an attendance which, though it did not crowd the Exposition room, was representative of the city's best. Word comes to me that, already, larger floor space has been reserved for next year's event.

* * *

The New York auction season virtually ended with the Creamer sale at the American Art Association-Anderson Galleries. As I anticipated, the event came too late to command any considerable success. As spring advances, many city folk spend week-ends in the country, antiques to the contrary notwithstanding. Hence, Friday and Saturday, which are the best winter days for sales, become progressively undesirable after mid-April. In the present instance, they yielded bargains to such forehanded folk as were on hand to take advantage of the opportunity. It is perhaps useless to quote prices; but a Jacobean walnut day bed, well

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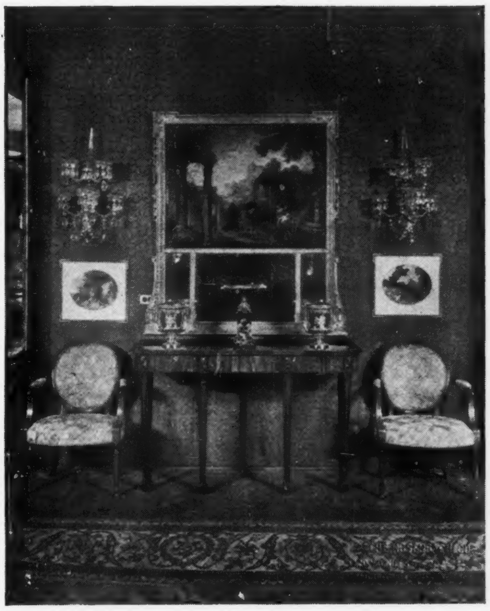

ANTIQUES *and* DECORATIONS

HOW ADMIRABLY Adam furniture lends itself to interesting treatments is exemplified in this grouping in the Rosenbach Galleries. Here are used an antique mahogany Adam side table, *circa 1760*, and a pair of antique mahogany Adam oval armchairs upholstered in brocaded silk. The old painting by Pannini is combined with a carved and gilded mirror in reproduction frame. The crystal five-light Old English wall brackets, *circa 1800*, are of a set of four, and beneath them hang two of N. Lancret's four-color prints of the "Four Seasons." On the table are a pair of gilt wine coolers by R. Garrard, engraved with the arms of the Duke of Cumberland, England, *1816;* and a Malachite Tazza.

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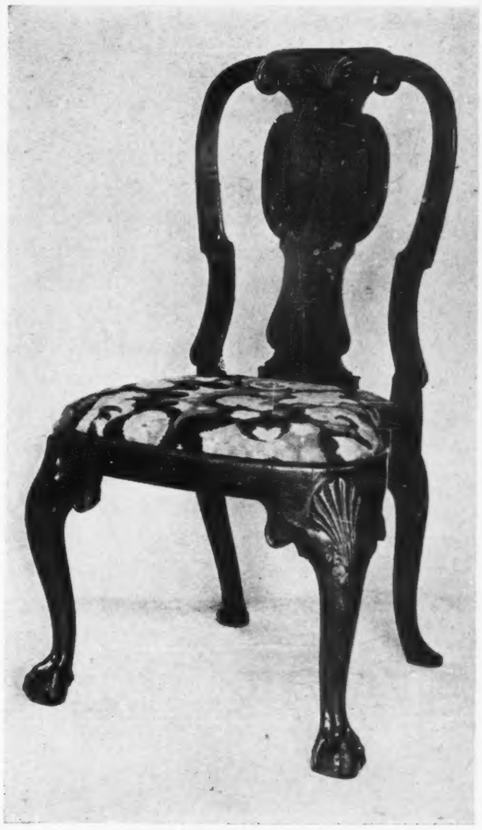
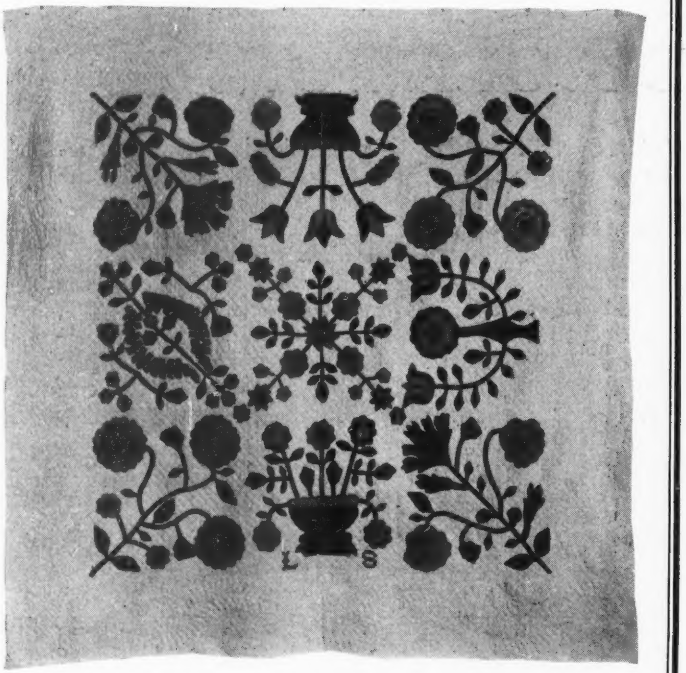


AN EXCEPTIONALLY FINE STANDARD CHAIR IN MAHOGANY. *C. 1730*

In the April issue, this exceptionally fine Standard Chair in Mahogany was wrongly dated c. 1830, instead of c. 1730

Travis *and* van Benschoten

Early American Antiques



In so far as we know, this bedcover is unique. It consists of a stylized floral pattern in vari-colored chintz appliquéd on an elaborately hand-quilted ground. Certain details of the design are worked in wool on the appliqué. The maker was justly proud of her handiwork — so much so that she added her initials *L.S.*, embroidered in cross stitch.

OUR aim as dealers is to acquire for our customers the most significant antiques obtainable, and not to encumber our stock with commonplace things of purely transitory interest. We specialize, for example, in historical blue Staffordshire, because we are certain that it will be increasingly worth having as time passes. At present we have 150 pieces of this ware — all desirable specimens.

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pedigreed, went for $110; a Brewster armchair, of good quality, for $250; a walnut wing chair, for $600; two gilt banjo clocks of Willard type, one, for $250, the other, for $325. As usual at auctions, hooked rugs fared rather badly. An exceptionally fine oval rug, over eleven by eight feet in size, brought only $725; two other large, but less decorative, pieces brought $500 and $525 each. Returning to furniture, a more than merely acceptable Sheraton sideboard was knocked down at $200; an attractive Hepplewhite Pembroke table, at $80; a small inlaid curly maple sideboard, at $100. Aside from certain labeled and pedigreed pieces, the collection offered few distinguished items likely to tempt top prices from wealthy collectors. Nevertheless, it included a great many useful and attractive pieces suited to the requirement of the collector of moderate means. Apparently the majority of such persons had gone fishing. In consequence, they missed some good catches in the salesroom — catches in some instances obtainable at fifty per cent or more below current price levels.

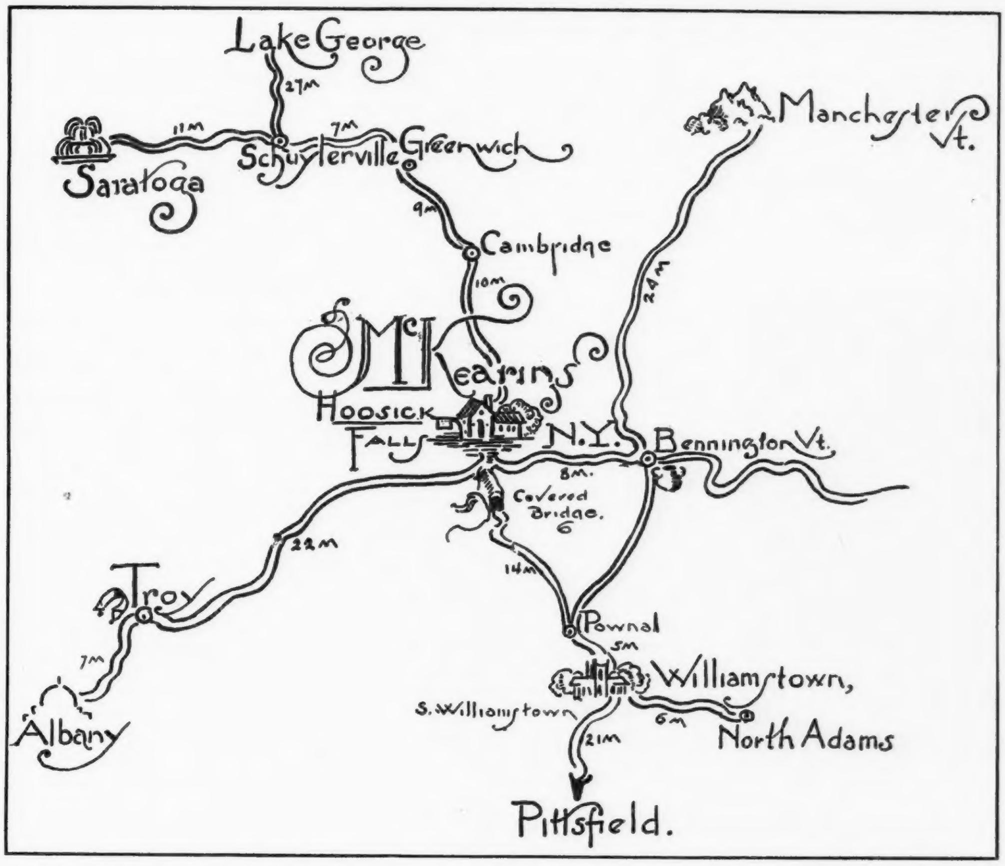
* * *

Fred Wellington Ayer's large collection of Currier prints, 434 in all, brought a total of $32,450 at the American Art Association-Anderson Galleries during the three sessions of May 7, 8, and 9. At the Michaelson sale, held in January, 225 lots brought $20,332.50. While the average price per lot seems to favor the earlier event, it is to be remembered that Mr. Ayer's collection was exceptionally large, and that its disposal came at the season's end, and during an unpropitious financial period. In so far as I have been able to make a comparison, item by item, of the two sales, I should conclude that the market for Currier prints is showing rather exceptional stability, with a growing tendency to favor the folio sizes. Mr. Ayer's fine version of the *Clipper Ship "Red Jacket"* brought $1,250. His *American Coast Scene*, $550, as against $375 for the Michaelson example; *Camping Out*, fair margin, $120; *American Hunting Scenes, A Good Chance*, $360; *Home to Thanksgiving*, $650; *Husking*, $275; *The Last War-Whoop*, $275. A few prints from other sources than the fertile house of Currier were included in the sale, among them W. Champney's dramatized version of Paul Revere's *Boston Massacre*, lithographed by J. H. Bufford, and published by Thomas A. Arms of Boston, in 1856. It brought $160.

* * *

It seems to be pretty generally admitted that the Long-Wood collections, which were dispersed at the Freeman Galleries in Philadelphia, May 14 and 15, constituted the best assemblage of things Pennsylvanian that has come into the market since the Reifsnyder sale in New York. Prices were rather spotty — as seems characteristic of the season. On the whole, however, while in many instances below the sensational tops reached from time to time in the recent past, they held up satisfactorily. It is too much to expect antiques, any more than Wall Street securities, to maintain an uninterrupted climb. To be sure, a Gillingham chair, quite similar to one in the Reifsnyder collection, brought $4,500 as against $8,500 for its previously sold analogue; but it was a less desirable specimen. A carved walnut highboy of rather exceptional delicacy brought $9,000; one Hepplewhite sideboard brought $1,600; another, $800. A quite magnificent mirror, with double, scrolled pediment, realized a high price, as mirrors have been going of late — $3,100; a handsome Chippendale mahogany sofa, $2,000.

Something of a bargain was a Philadelphia walnut side chair — well carved and with its pierced splat surmounted by a carved conch shell — which was knocked down at $400. Another bargain was a set of six carved eighteenth-century chairs — probably of European origin, but highly desirable — which went to some wise purchaser for $360. Perhaps their ugly upholstery obscured their merits from the multitude. An exceptionally desirable set of five Philadelphia claw-and-ball foot side chairs, with Gothic splat surmounted by a shell, and with a shell fronting the seat apron, brought $3,500. This seems a low price, for, though the chairs lacked elaboration of carving, they were well-proportioned and of undoubted authenticity. The set of them, with a companion armchair, which later brought $1,750, had been somewhat casually forwarded to the Freeman Galleries by a woman in an obscure village in the interior of Pennsylvania. The wife of a farmer, suffering the usual economic ills to which farmers are subject, she wished to dispose of her chairs for what they would bring. The pieces were intact even to their ancient leather-covered seats. It speaks well for the integrity of the Freeman Galleries that the woman's trust was faithfully observed. She will receive thousands where she probably looked for hundreds; and, for the time being at least, she will find mitigation for the tribulations of farming. Various other Philadelphia side chairs brought from $250 to $500 each; a side chair in curly maple, $1,425. An attractive walnut lowboy, slightly over-


Lake George
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11M
7M
Saratoga
Schuylerville
Greenwich
9M
Cambridge
10M
McKearins
Hoosick Falls N.Y.
Manchester Vt.
24M
Bennington Vt.
8M.
Covered Bridge 6
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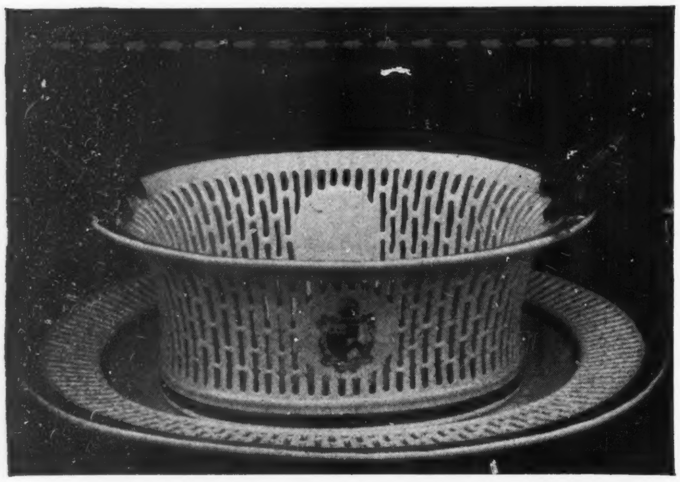

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finished, paid for the zealousness of the repairman by bringing only $550, whereas another walnut lowboy of considerably greater elaboration captured $3,200; a mahogany lowboy, $2,300; and an Elliott labeled mirror, $320. An Irish paw-foot Chippendale serving table with marble top realized $2,600. It was formerly in the George Gould collection at Lakewood, New Jersey.

* * *

A word of wisdom from an old friend, Robert M. Vetter of Amsterdam, Holland, seems well worth quoting. In a recent letter, Mr. Vetter comments on the quite extraordinary manner in which the price levels of antiques were maintained in American auction rooms even directly after the Wall Street crash. He continues as follows: "Anyway the value of a good antique is one of the steadiest things in existence and will remain so. Even real estate proved to be a treacherous investment after the war, whereas anybody who could secure or maintain possession of works of art during that period has nothing to regret. *Mais il faut s'y connaitre!* Only the genuine and best of its kind will stand the test of all vicissitudes of fate and time."

The London Letter

By Guy Cadogan Rothery

ENGLISH Mediæval art is adequately and most interestingly, though, of course, not completely, illustrated by the exhibition now being held at the Victoria and Albert Museum. Of the 1,200 or more exhibits, some 400 belong to the Museum itself; 100 come from other public museums; and the remainder are loans from the King, public corporations, and private individuals, among whom J. Pierpont Morgan is generously represented.

The admirable qualities of our early school of painting are demonstrated by many examples — from the contemporary portrait, in *gesso* on oak panels, of Richard II, lent by Westminster Abbey, to religious and historical panel paintings from various churches. The artistic genius of the period, however, is chiefly exemplified in wood, alabaster, and metal carvings, in general metal work, and in the illumination of manuscripts. Great patience is displayed in the ivory and bone carving; for instance, in a relief of bone, just under two inches high, representing Christ in Majesty. It was found in a Buckinghamshire rectory garden on the site of a former convent. Such little romances of collecting attach to many of these treasures, like the beautiful silver gilt late eighth-century ring rescued from the bed of the River Thames. Rings (chiefly signets and decades) and brooches form the principal items of jewelry. They are numerous and important; as, too, are the pilgrim's badges and the church plate.

Another important section is that of textiles, which shows various types of weaving, but is most interesting in the field of elaborate and delicate embroideries. Some of these latter equal the accuracy of painting and perfectly portray significant details of contemporary costume and ornament.

Coffers and ceremonial chairs constitute the major part of the furniture, though the King has lent a most interesting cradle of the fifteenth century. Among the ceramics are aquamaniles of quaint form, as well as some hundreds of heraldic or symbolic paving tiles, lent by the Duke of Rutland, who is an active and discriminating collector in the domain of English antiquities.

The exhibition is to remain open until the middle of September. Meanwhile, a supplementary exhibition of English illuminated manuscripts has been arranged at the British Museum.

* * *

The two sales of ethnological curiosities mentioned in my last letter were well attended, and attracted many eager bidders. From £5 to £42 each was paid for the various grotesque dancing and ancestral masks. A Congo chieftain's staff, surmounted by two carved female figures, brought £26; and another, with a single female, £25; bronze castings from Benin, from 75 to 780 guineas (the latter sum for a pair of nearly life-sized leopards); from 65 to 120 guineas each was obtained for elaborately carved juju elephant tusks. The making of such things is now well-nigh abandoned, and they are becoming scarce.

* * *

A Christie sale of a very different order brought out rich finds of Chelsea porcelain "toys," and other small art objects, the "toys" consisting mainly of scent bottles, patch boxes, etuis, and needle-cases. Lady Binning's collection of 23 pieces (formerly the property of Mrs. W. S. Salting) brought £749. The highest prices were £54 12s. for a

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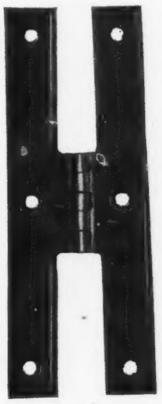
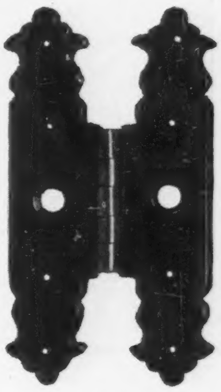


1817
Brass H Hinge
2½ in., 3 in.,
3½ in., 4 in.



1818
Brass H Hinge
3 in., 3½ in., and 4 in.

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An Unusual Piece to Add to Your Collection

Above is an old Worcester covered Urn in rich cobalt blue embellished in gilt (with grid under cover) which is typical of our extensive collection of rare pieces. For more than sixty-five years we have served those interested in possessing authentic antiques of quality. Our seven floors contain excellent examples of Staffordshire figures and groups by Dale, Stevenson, Sherratt, Walton, Wedgwood, Whieldon, and Wood.

Services in Soft Paste Sèvres, Worcester, Spode, Crown Derby, Thomas Minton, Davenport, etc. Also important decorative pieces in Old English and Continental porcelains.

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scent bottle modeled as a group of a girl and Cupid, the stopper formed by two doves; and £52 10s. for a bonbonnière in the shape of Europa garlanding the bull with flowers.

Then followed the Marlow collection of Chelsea toys, 21 lots bringing in £626. A scent bottle in the form of a boy carrying a basket of flowers fetched 66 guineas; while, on the other hand, a pair of seals, one formed as a lady and the other as a dovecot, realized but 8 guineas. Among the rarities was a combined scent bottle and needle-case, modeled as a caryatid bearing a basket of fruit. It went for 30 guineas. At the same sale, a collection of 33 French snuffboxes totaled £68 15s., an exceptionally small amount for so many fine specimens. Curiously enough, the highest and lowest prices were given for specimens of Vernis Martin work. One pair, with green ground, the lids picturing lovers and children, brought 16 guineas; while another pair — one with striped yellow and gold ground, its lid painted with cupids on clouds, and the other with gold ground, painted with cupids in grisaille — brought just one guinea.

The Ethelston collection of miniatures, coming direct from the Scotts of Chigwell, with fine examples by Hilliard, Isaac Oliver, Samuel Cooper, Boit, and Petitot, realized £379. The prize was a lady in black with white ruff and cap, by Nicholas Hilliard, dated *1575*. It sold for 95 guineas.

* * *

So far, the notable feature of this season's sales has been the persistently high prices paid for English eighteenth-century furniture. One day's sale at Christie's brought 1,900 guineas for a pair of Chippendale mahogany chairs with pierced ribbon and knot backs; 1,300 guineas for a set of 2 armchairs and 10 side chairs with interlaced backs, of the same period; and 470 guineas for another set of 12 side chairs and 2 armchairs. On another day, a Chippendale mahogany settee and four armchairs, from Sir Spencer Maryon-Wilson's collection, brought 1,250 guineas; a mahogany serpentine table, carved with a frieze of latticework, 480 guineas; a settee, 340 guineas; a cabinet with pagoda cornice, 190 guineas; a tripod screen, 105 guineas; and a clock by Nathaniel Seddon, in a tall Queen Anne marquetry case of colored woods, 95 guineas.

* * *

A fascinating outlet for the learned collector's energies has been suggested by the staging at the Science Museum of an exhibition demonstrating the development of weighing and measuring appliances. Including authentic examples from Egypt as far back as 1350 B.C., and from ancient China, it presents a wonderful array. Even more comprehensive is the exhibit at Avery Historical Museum, Birmingham, which conveys a lofty conception of human ingenuity, whether one examines a Chinese ivory balance for coins and precious stones — so small that it folds up into a case one-half inch thick — or William Gascoigne's astronomical micrometer, dated *1639*. One would be inclined to consider such things extremely rare; but a scouting tour among antique shops brings to light a plentiful supply of curious items, ranging from small weighing apparatus, pocket measuring instruments, and old weights, to vessels for measuring liquids. What is remarkable in the older specimens is elaborate decoration in conjunction with accuracy — the latter attribute sometimes attained quite straightforwardly, and, again, by very roundabout methods. Money dealers appear to have been peculiarly prolific in devising weighing and testing appliances; while odd affairs in the way of local measures crop up. My short search unearthed measuring vessels — not only in metal, glass, and earthenware, but in wood and leather — bearing stamps of many provincial jurisdictions. I am told that, while not a widespread hobby, the collecting of these things has many followers.

New Delvings in Old Fields

THE student of things antique is constantly turning up fragments of fresh information, or evolving new theories to account for hitherto unexplained phenomena. Incomplete and tentative though his findings may be, they are likely to be worth recording for the benefit of other students, some of whom, indeed, may be in possession of the items necessary to fill out a partial pattern, or to stabilize a wobbling hypothesis. The purpose of the department of *New Delvings in Old Fields* is to supply a convenient place for the presentation of such material. Essentially a general meeting ground, it invites entries from all quarters. — *The Editor.*

Abel and Levi Hutchins

THERE seems to be some confusion as to the whereabouts of Abel and Levi Hutchins during their active period as clockmakers — 1789 to 1819. N. Hudson Moore's *Old Clock Book* states that the Hutchins brothers were clockmakers in Concord, Massachusetts, and the

Kitchen: Concord Antiquarian Society
Frohman, Robb & Little, *Architects*
Beam work supplied by Davenport-Brown. The Company is prepared to make immediate shipment of wainscoting similar in design to that illustrated. Particulars on application.

NOWHERE IN AMERICA may be found a more carefully selected and correctly furnished sequence of early American interiors than in the new home of the Concord Antiquarian Society in Concord, Massachusetts. In virtually every room in this building the woodwork and paneling have been taken from early dwellings, and re-erected, in so far as possible, exactly as they stood in olden times. Whatever new interior or exterior finish was required has been designed with strict regard to historical precedent, and to maintaining the atmosphere of the primitive hand work.

Hence, it was almost inevitable that to ensure the type of craftsmanship in wood capable of fulfilling both letter and spirit of the architect's requirements, the services of Davenport-Brown Company should be employed. Not only did Davenport-Brown construct all the new finish, but from the Company's collection of antique lumber were drawn the materials for piecing out the old; and from its corps of workmen the skill to blend this material perfectly with its ancient surroundings.

And, as usual, reliance upon Davenport-Brown has been justified by the perfection of the result.

SPECIAL NOTE: Recently added to stock, some of the finest old beams of Indiana oak in the country. Sizes up to 12½ x 12½ inches by 22 feet in length. A century old and clean as a hound's tooth. Superb material for an important interior.

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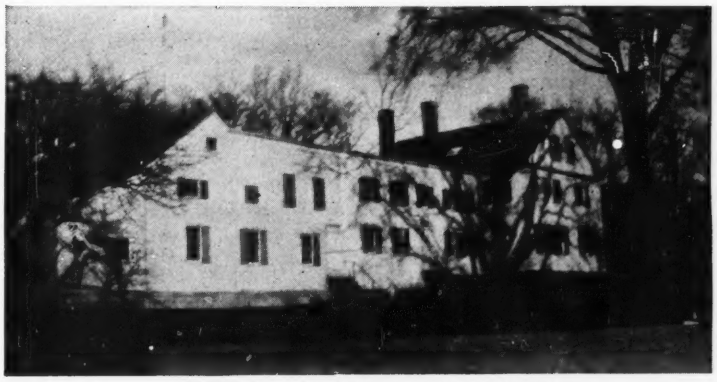

THE REED MANSION AT WALDOBORO

WARREN WESTON CREAMER

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THE summer tour which fails to include the coastal highways of Maine, or that stops short of picturesque Waldoboro and the famous old Reed Mansion can hardly count as a tour at all. Just now Warren Weston Creamer has assembled in the Mansion the largest and most varied collection of antiques which the ancient place has ever seen. Outstanding pieces of furniture, and simple rural types besides; Currier & Ives prints in larger variety of desirable subjects than ever before; a room of glass, full to overflowing. As for hooked rugs, the finest ever made come from Maine, and Warren Weston Creamer has the best of these.

Mr. Creamer will be in Waldoboro during the summer and assures visitors of his personal attention.

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statement occurs in other writings. On the other hand, people of Concord, New Hampshire, insist that the Hutchins brothers were residents of their community.

The following paraphrase from the history of Concord, New Hampshire, states the case clearly enough: Timothy Chandler, and Abel and Levi Hutchins, sons of Colonel Gordon Hutchins, carried on the clock-making business near their dwelling house, from the ashes of which the Phenix Hotel was afterwards to arise.

Many years before, the Reverend Timothy Walker had brought from England the first clock set up in Concord. Subsequently, Ephraim Potter, who had settled, with his brother Richard and his nephew Anthony, in East Concord, near Turtle Pond, made serviceable wooden timekeepers. But the enterprise of brass clock manufacture, the first of the kind in New Hampshire, was undertaken by Levi Hutchins at a date prior to the year 1786, when his brother Abel came into partnership. The business thus established was conducted for more than twenty years, and, in his old age, Levi could say, with just satisfaction: "Our names may now be seen on the faces of many timekeepers, standing in the sitting-rooms of houses situated in all the New England states; and probably these eight-day clocks or timepieces of our manufacture are in all the original states of the Union."

In 1819, the Hutchins residence, including the clock factory, was destroyed by fire. The clock shop was never rebuilt. On its site Abel Hutchins built the Phenix Hotel, and, for many years, was its landlord.

Levi Hutchins and his wife, Phebe, were members of the Society of Friends, and were attendants at the Friends' meeting house, built, in 1815, on the lot now occupied by the State House. In the burying ground to the rear, Phebe Hutchins was laid to rest in 1829. A simple stone marks the place. Levi's grave is believed to be near by; but it is unmarked.

G. A. NOYES

Current Books

COLONIAL INTERIORS. Second Series. By Edith Tunis Sale. With an Introduction by J. Frederick Kelly. New York, William Helburn, Incorporated, 1930. 159 plates. Price, $15.

THE early architecture of Maryland, Virginia, and North Carolina is of particular interest because it displays certain characteristics not found in the Colonial work of New England and the Northern states in general. To pursue the reasons for such local differences would be to trace one's way through the mazes of considerations, climatic, economic, and social. Suffice it to say that, in the southern Colonies, contact with English modes of life was closer than in New England, and sensitiveness to changing English styles more immediately responsive. Southern builders of the day were, it would appear, well armed with the publications of contemporary English designers whose wealth of copperplate engravings and meticulous directions for obtaining just proportions left little to be desired. Such works, used with greater or less discretion, produced results always interesting, frequently impressive, and occasionally brilliantly convincing. For our own part, we should normally hesitate to recommend making exact transcripts of southern Colonial mansions without carefully checking the major and minor details of the chosen model against the English design from which it was probably derived. That, however, implies no derogation of southern architecture, in general or in particular; it is merely by way of suggesting that, viewed with eyes unclouded by sentiment, not all of it is quite so perfect as it is assumed to be.

Such considerations aside, the student of American life and art should realize the extent of his indebtedness to Edith Tunis Sale for her patient industry in getting together and arranging the hundreds of excellent photographs which constitute the material of her book. Southern mansions are not easy of access. As a group they are scattered over a wide territory. To capture the lineaments of any one of them with a camera involves considerably more than a photographer's *après midi*. Until the recent advent of improved motor roads throughout the South, the feat was practically impossible. It has been made virtually unnecessary by the issuance of Miss Sale's book, which, in a single comprehensive volume, offers the vision of things whose actual inspection would consume weeks of time, and would leave us, at best, with but hazy impressions. Hardly an important eighteenth-century southern mansion has been omitted, though we do miss one fine old Norfolk establishment, and a delightful low-ceiled room in the far too greatly neglected "Bacon's Castle." In one or two instances, the author has been a little too generous; for she has included a few very late restorations, which have no local or historical significance whatsoever. Her assignment of a date or dates to each illustration should prove helpful, if not too literally accepted.

On the whole, however, criticism should be silent concerning this book. As J. Frederick Kelly observes in his introduction, it is a "definite and valuable contribution to the all too small group of standard works concerning the early architecture of the thirteen original Colonies of the United States." Full of pertinent suggestions for the architect and the amateur, it is likewise indispensable to the historian and the antiquary who seek to recall the spacious days of the

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CHIPPENDALE MAHOGANY ARMCHAIRS of just this kind were seldom or never made in the American Colonies; but they are, today, indispensable to the furnishing of the well-appointed American home. This example has molded legs and quite brilliantly carved arms. It is correctly upholstered in damask. We have many desirable items of English furniture, but we are rather specially proud of this chair.

THE QUARTERS
FREDERICKSBURG · VIRGINIA

eighteenth-century South. As an acquisition for the public and collegiate library, it deserves place in the preferred list.

CHATS ON OLD ENGLISH TOBACCO JARS. By Reginald Myer. With an Introduction by Charles R. Beard. Together with a Reprint of a Book on The Westminster Tobacco Box, published in 1824. Philadelphia, J. B. Lippincott Company, 1930. xvi + 125 pages; copiously illustrated. Price, $5.

WE HAVE long contended that the most delightful containers ever devised by human ingenuity were those dedicated to the bad habits of men and the vanities of women. Witness the infinite variety and alluring form of the vessels employed in the storing and dispensing of spiritous beverages; their almost inevitable appropriateness in fabric and texture to the character of the contents. Witness, too, the age-long perfection of perfume flasks and cosmetic jars. And now, by way of further justification for our belief, we encounter Reginald Myer's collection of Old English tobacco boxes — a collection so large and so diverse as to require a book for its adequate picturing and accompanying comment.

All told, the Myer's tobacco jars number some one hundred and fifty specimens. Of these, the most interesting are cast in lead; next in point of quality are the pewter and zinc boxes. Examples in iron, while not lacking in enticement, tend to be late in date, and overheavy in design and decoration. As least worthy of consideration, we should place tobacco boxes made of wood.

To the devotee of nicotine, the gathering of smokers' furniture of one kind or another offers an absorbing and justifiable hobby. Our own preference would be for pipes — a field which Alfred Dunhill has long since successfully exploited. But we could readily be converted to a mania for tobacco boxes, particularly after examining the pictures in Mr. Myer's *Chats on Old English Tobacco Jars*, and perusing his entertaining and informal comment upon them.

PINE HOMES AND PINE INTERIORS. Brochure, published by Shevlin, Carpenter and Clarke Company of Minneapolis, 1930. 40 pages; 39 illustrations. Price, $1.

ISSUED frankly to spread the gospel of pine paneling throughout the land, this handsome brochure will be found helpful to all persons who even faintly contemplate accepting the faith. On the whole, we know of scarcely another publication which, within so limited a space, offers a greater number and variety of pictures of pine-paneled interiors, both historic and modern. An illustrated chapter on wainscot moldings, two pages of discussion devoted to the coloring, staining, and finishing of pine boards, with a supplement describing the character of different types of pine lumber, complete a treatise quite sufficiently comprehensive for the average lay reader. One misstatement in the text should, however, be corrected. It is to the effect that the first dwellings of the Pilgrim settlers in America were log houses. While such a notion is widely cherished, all available evidence points to its fallacy.

The subject of wood paneling is also treated, though from a slightly different angle, in a brochure entitled *From Windbreak to Paneled Hall*, which is issued for free demonstration by Davenport Brown Company of Somerville, Massachusetts.

MARYLAND HISTORICAL MAGAZINE. Volume XXV, Number 1. Baltimore, the Maryland Historical Society, 1930. Price, $.75, per single number.

THE *Maryland Historical Magazine* for March, 1930, devotes twenty-five pages to a *Register of the Cabinet Makers and Allied Trades in Maryland*, compiled by Doctor Henry J. Berkley of Baltimore. The list is from newspapers and directories published between 1746 and 1820. In some instances, names only are given; in others, advertising announcements are quoted in full. Among the latter, we observe the notices of several importers of household furniture, and one of a Robert Swan, a dealer in Annapolis, who calls attention to "locks and brasses for desks, etc., etc." imported on the ship *Lyon*. Doctor Berkley's accompanying comment is illuminating.

HISTORIC INTERIORS IN COLOUR. 80 coloured views from Castles and Private Houses, with an Introduction by Adolf Feulner. New York, William Helburn, Incorporated, 1929. Price, $12.50.

IN GENERAL, we are not enthusiastic about color renderings of domestic interiors — largely, we believe, because we find that few artists are capable of striking the golden mean between impressionistic sloppiness on the one hand, and hard-boiled specificity on the other. And yet, today, when color plays an all-important part in household embellishment, it can hardly be omitted from illustrations intended to enlighten the student and practitioner of architecture and decoration. So we extend a hearty welcome to *Historic Interiors in Colour*, a book which not only aims to meet an obvious need, but succeeds admirably in its purpose.

All its eighty illustrations are direct transcripts from paintings by artists singularly gifted with the ability to depict details of construction and the form and scale of furniture, yet, at the same time, to maintain just relations of light, color, and atmosphere. The subjects which they have portrayed are the more intimate rooms of eighteenth-century German châteaus — some of them magnificent, some of them displaying a charmingly rural simplicity, but all significant examples of their kind.

In the majority of instances, these rooms reflect the current French taste of their period; yet it is a reflection that has first passed through a Teutonic lens and become fraught with Teutonic lusciousness of outline and of hue. Here we have an alcove view of the Green Gallery in the Royal Palace at Munich, in full panoply of Bavarian Rococo; here, a glimpse of the Music Room in the same palace, where Empire and Biedermeier elements congenially mingle. In other

IS YOUR NAME "MATILDA"?

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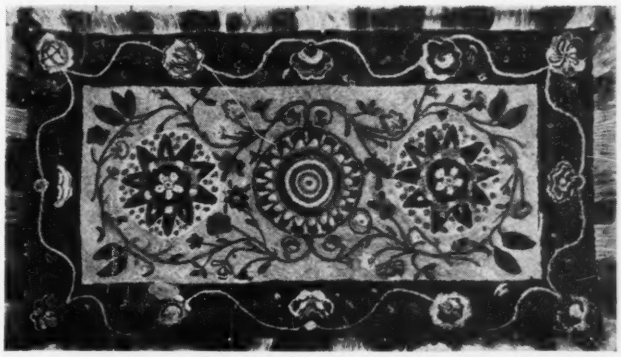

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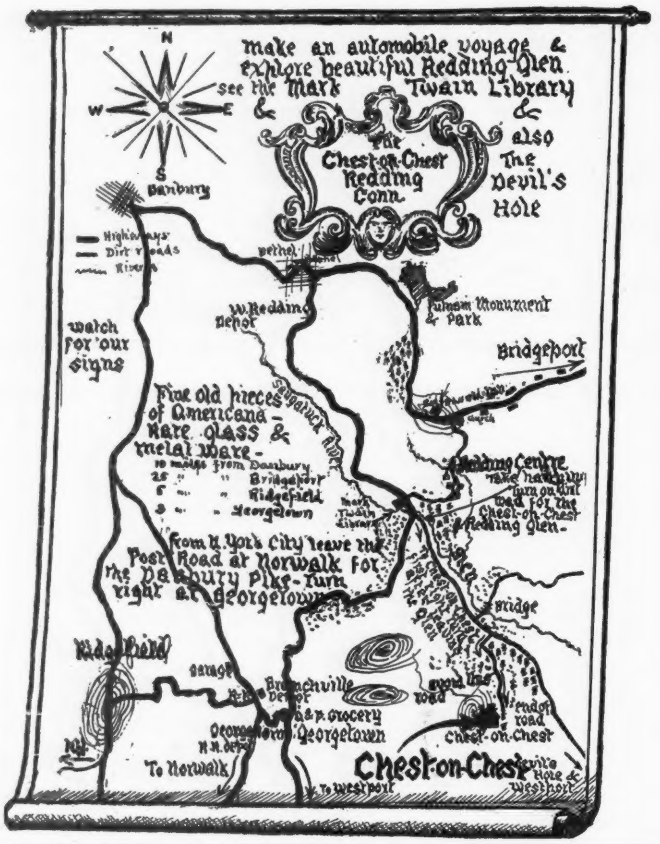
N
W
E
S
make an automobile voyage & explore beautiful Redding Glen
see the Mark Twain Library
&
&
also The Devil's Hole
The Chest-on-Chest Redding Conn.
Danbury
Highways
Dirt roads
Rivers
Bethel
Putnam Monument & Park
W. Redding Depot
watch for our signs
Bridgeport
Fine old pieces of Americana - Rare glass & metal ware -
10 miles from Danbury
25 " " Bridgeport
6 " " Ridgefield
3 " " Georgetown
Saugatuck River
Redding Centre
Take hand turn on hill road for the Chest-on-Chest & Redding Glen-
Mark Twain Library
from N. York City leave the Post Road at Norwalk for the Danbury Pike - turn right at Georgetown
bridge
Ridgefield
Branchville Depot
A & P. Grocery
Georgetown
Georgetown R.R. depot
To Norwalk
To Westport
road
Chest-on-Chest
Chest-on-Chest
Devil's Hole & Westport

THE Pilgrim Fathers never saw The Spinning Wheel Shop, nor any of its contents. But the place is no less historically and artistically interesting. The Shop occupies one of the old brick dwellings erected on Fayette Street by eighteenth century Huguenots. Across the street Edgar Allen Poe was born. The entire district — as picturesque as any part of Boston — is given over to artistic enterprises. Visitors will find The Spinning Wheel Shop an intriguing treasure house of American, English, and French antiques, chosen with reference to use as well as beauty. It is an ideal place for purchasing unique and lovely gifts in furniture, glass, china, and metal wares, as well as for discovering irresistible fittings for one's own home.

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35 Fayette Street Boston, Massachusetts

LALLIE LEE KENNEDY

Summer Shop at Edgartown, Massachusetts.
Conducted by Mrs. Edward Marchant.

pictures, we catch glimpses, through open doors, of suites in sequence, with their carefully schemed color-responses vibrating through long vistas. And, again, we are introduced to the fascinations of the native provincial style as it is exemplified in the Inselmann, Harden, and Hittscher houses near Hamburg. Whether for purposes of contrast or by way of good measure, two French interiors are included — one of the Green Salon in the Château Montsauve; the other of the White Salon in Edith Wharton's home at St. Brice.

Of the quality of the color printing achieved in this book, we can hardly speak too highly. Equal praise should be accorded to the range and variety of the subjects selected for reproduction. Besides being a delight to the eyes of any person of artistic bent, the volume should be a rich mine of suggestions for architect and decorator.

RECEIVED FOR REVIEW

FINE ARTS

ART PRINCIPLES IN PRACTICE. By Henry Rankin Poore. New York and London, G. P. Putnam's Sons, 1930. Price, $4.

MISCELLANEOUS

BRAWNY WYCHERLEY. By Willard Connely. New York and London, Charles Scribner's Sons, 1930. Price, $3.

BUILDERS OF THE BAY COLONY. By Samuel Eliot Morison. Boston and New York, Houghton Mifflin Company, 1930. Price, $5.

CHATS ON OLD ENGLISH TOBACCO JARS. By Reginald Myer. With an Introduction by Charles R. Beard. Together with a Reprint of a Book on the Westminster Tobacco Box, published in 1824. Philadelphia, J. B. Lippincott Company, 1930. Price, $5.

THE DOCTOR ALBERT FIGDOR COLLECTION. Sale Catalogues. Two Volumes. Vienna, Artaria and Company; Berlin, Paul Cassirer, 1930.

PINE HOMES AND PINE INTERIORS. Brochure, published by Shevlin, Carpenter, and Clarke Company of Minneapolis, 1930. Price, $1.

Queries and Opinions

All questions should be clearly written on one side of the paper only, and addressed to the Queries Editor. Since it is usually impossible to base an accurate judgment upon a description, questions involving identification should be accompanied by a clear photograph. All proper names quoted should be printed in capital letters to ensure their correct reading. The description itself should give exact details of size, color, material, texture, and history of ownership.

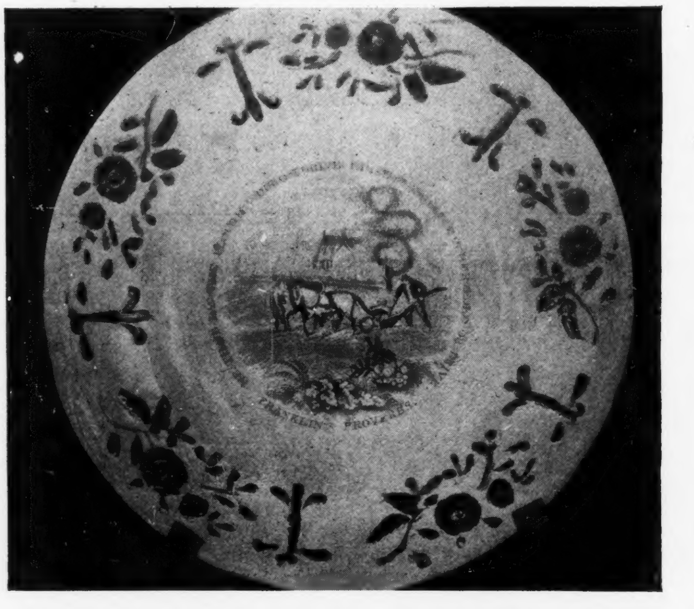
ANTIQUES *reserves the right to hold all submitted photographs for publication; but these will be returned, on request, at the convenience of the Editor when stamps are enclosed.*

In the case of articles of nineteenth-century origin, it should be remembered that the assignment of dates and identification of authorship are, in most cases, well-nigh impossible. The era of factory production was the era of anonymous craftsmanship, and of mixed rather than clearly defined styles.

Attempts at valuation ANTIQUES *considers outside its province.*

606. H. C., *Washington*, asks concerning the maker of the seven-inch Franklin proverb plate, with lustre border, here reproduced.

Obviously of English Staffordshire origin, this plate may be safely assigned to the 1830's or 1840's. The potter might be J. & G. Meakin of Hanley or J. Rogers & Son of Longport, or, perhaps, any one of several other English manufacturers. The value of such items is not great.



607. We are not sure whether any one has collected statistics of the varying sizes of old-time H. L. hinges. The largest pair of the type which we have encountered were shown to us by W. S. Ahern of Richmond, who had found them in Gloucester County, Virginia. They measured 30½ inches high by 37 inches across.

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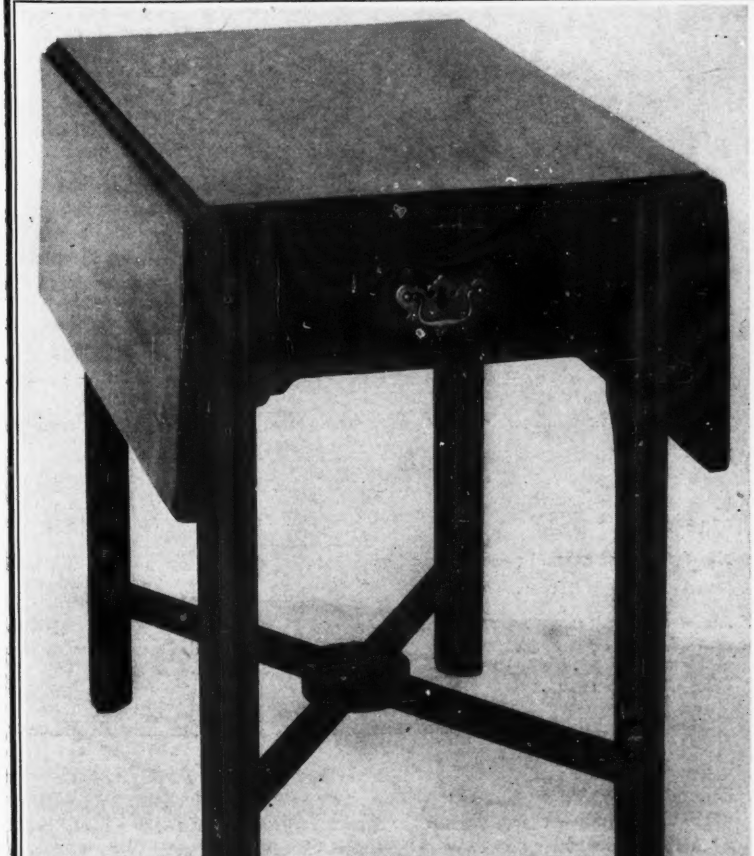

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The Priscilla Shop

(In a pre-Revolutionary house)

651 Boston Post Road

WESTON MASSACHUSETTS

Choice Pieces Only

FOR THOSE
WHO SEEK THE BEST

Early American Silver
Rare China
Colorful Lustres and Chandeliers
Dining Tables—Sets of Chairs
Sideboards and Serving Tables

We offer an extraordinarily comprehensive stock. Just now our showing of antique silver both English and American is particularly notable.

Furniture for city or country homes we have in great variety.

Architects who require old paneling should invariably consult us first, for we are specialists in that department.

S. Serota

440 MADISON AVENUE, NEW YORK CITY

Branch: Portland, Maine

Single Blanket Policy

FIRE-BREAKAGE-THEFT

Not one only, but all three dangers constantly menace Dealer and Collector alike. Security demands insurance against all three with a Single Blanket Policy.

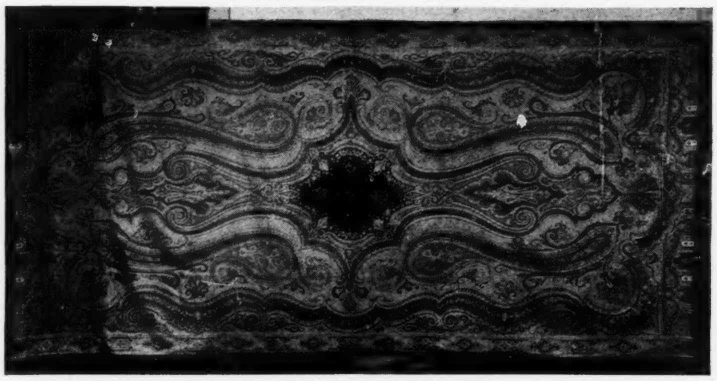
This new form of insurance fully protects *the dealer* against loss of, or serious damage to, any item (other than glass) in his stock, whether it is in show room, storage, on consignment with another dealer, on trial in a client's home, or in transit between points in this country or abroad. *The collector* against the loss of, or serious damage to, any item in his collection (other than glass) whether it be in his home, in storage, on loan exhibit, or in transit.

The Cost of Such Insurance

affording complete protection against loss from any and every cause, may be kept at a level little above that required for fire insurance only. Our policy is arranged expressly to avoid misunderstanding as to values and disappointment in the event of loss. Its provisions are clear-cut and its protection complete.

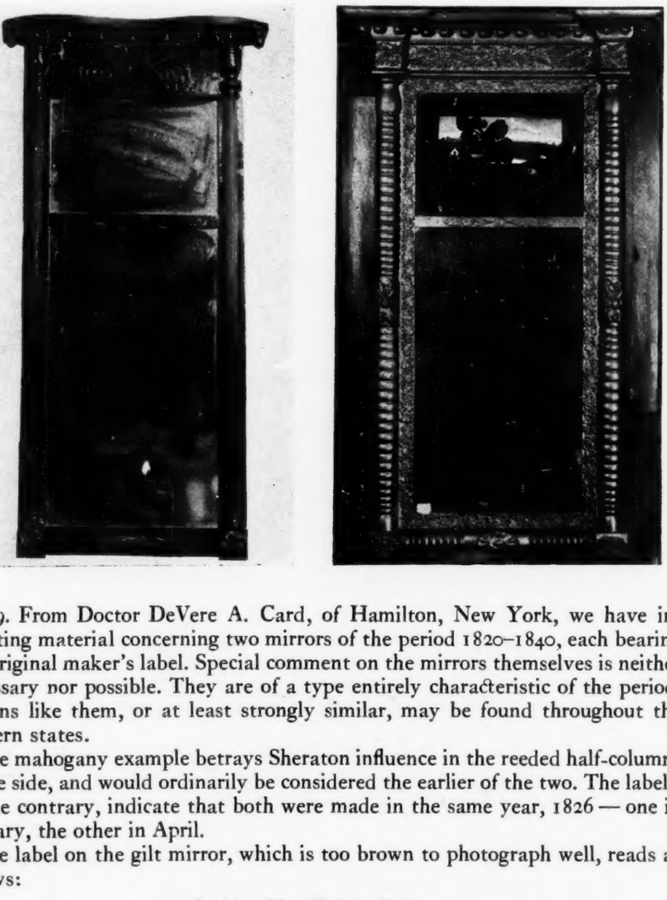
Write at once for particulars to

WATKINS & MOFFATT
INSURANCE SPECIALISTS
40 Broad Street Boston, Massachusetts



608. W. E. K., *Ohio*, asks concerning the shawl here pictured. It is a large specimen, 126 inches long by 63 inches wide, and is said to have been purchased abroad many years ago. The owner wishes to know its probable place of manufacture.

It is dangerous to hazard opinions on the basis of a photograph. Our own guess concerning this shawl, however, is that it is an English Paisley, woven about 1850. Can anyone supply a better guess?



609. From Doctor DeVere A. Card, of Hamilton, New York, we have interesting material concerning two mirrors of the period 1820–1840, each bearing the original maker's label. Special comment on the mirrors themselves is neither necessary nor possible. They are of a type entirely characteristic of the period. Dozens like them, or at least strongly similar, may be found throughout the Eastern states.

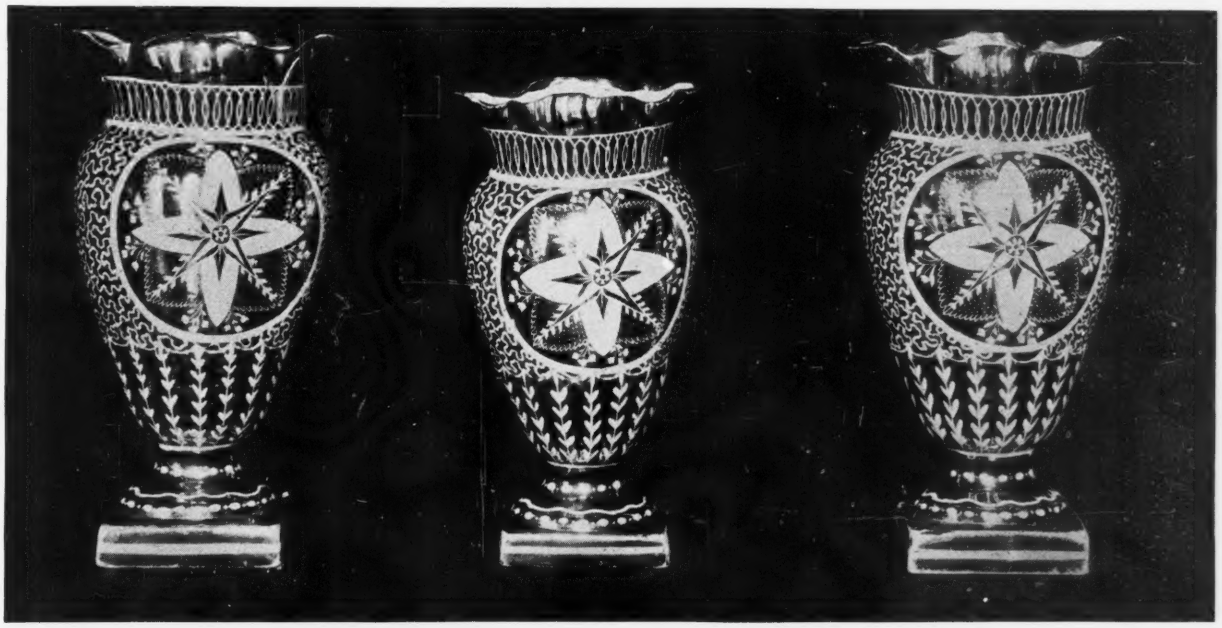
The mahogany example betrays Sheraton influence in the reeded half-columns at the side, and would ordinarily be considered the earlier of the two. The labels, on the contrary, indicate that both were made in the same year, 1826 — one in January, the other in April.

The label on the gilt mirror, which is too brown to photograph well, reads as follows:

> *Looking-Glass Factory & Store*
> W. M. GAYLORD.
> No. 55, Genesee St., two doors above Wm. Clarkes Lottery Office and nearly opposite the Ontario Branch Bank.
> Has for sale at reduced prices, a very elegant and complete assortment of Gilt and Mahogany framed
> *Looking-Glasses.*
> Also — Bed and window Cornices made to order. Pictures, Framed and Glazed with neatness and despatch. And every description of Ornamental Gilding, common in his line of business, executed with taste.
> Utica, April 19, 1826

The label on the mahogany example is the same except for the date, January 6, 1826.

Concerning the firm of W. M. Gaylord, later W. M. & E. Gaylord, we may derive some notion from a study of the city directories of Utica. The earliest available volume — that published by Elisha Harrington in 1828 — lists "Wills M. Gaylord, looking-glass store, 55 Genesee Street." The next year, we find a similar entry with an address at 87 Genesee Street. In the directory for 1833, Edwin Gaylord, evidently Wills M.'s son, appears with the notation "boards at W. M. G's." The senior Gaylord has now moved his shop to Number 59 of its accustomed thoroughfare. The next year he is at Number 81. Meanwhile young Edwin has taken up the study of medicine, and still boards with his father.



GARNITURE
OF THE FINEST
SILVER
RESIST LUSTRE

PROOF
CONDITION

7 inches high

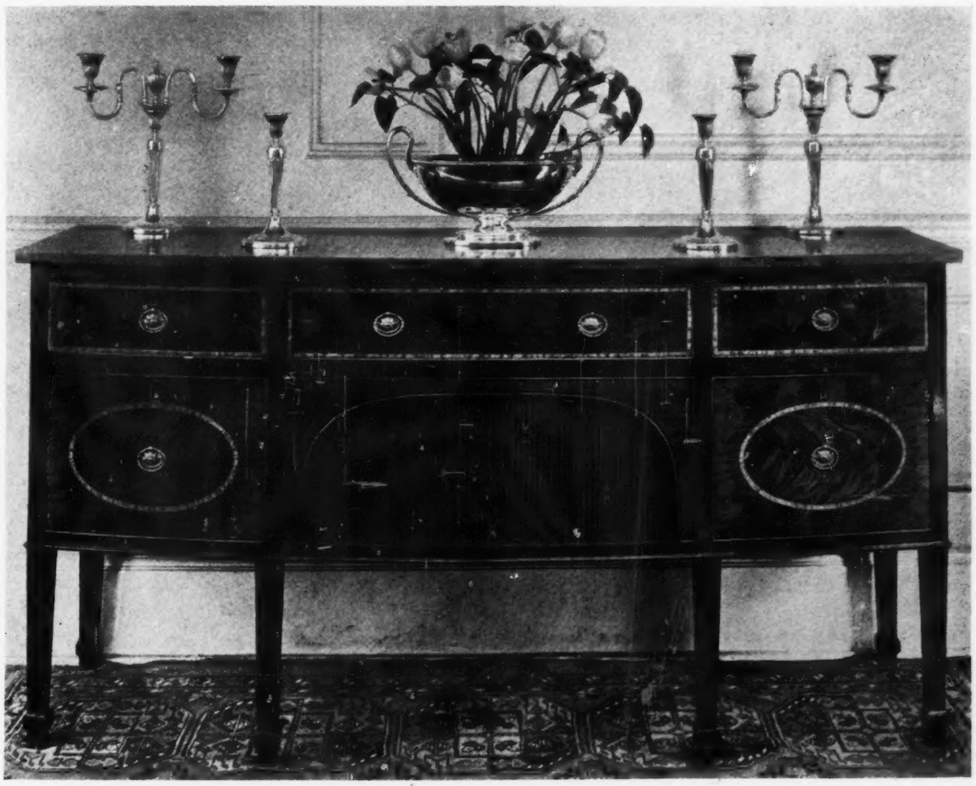
ARTHUR J. SUSSEL

Spruce—Corner of Eighteenth Street

PHILADELPHIA, PENNSYLVANIA

Antiques Purchased

Member of Antiques and Decorative Arts League



MAHOGANY
BOW-FRONT SIDEBOARD
(*c. 1790*)

An exceptionally fine piece in superb condition. Matched crotch mahogany veneer outlined in satinwood. Tambour shutter in recessed front. Unusually convenient size: *Length, 5 ft. 11 in.; depth, 23½ in.; height, 37 in.*

Price $750 including crating and shipping charges.

SET OF FOUR
SILVER CANDLESTICKS:
ROUND BASES

Hall marked for 1780. Old Sheffield branches to match. *Height, 15 in.*

Price $725.

GEORGE III
OVAL SILVER TUREEN

Hall marked for 1781. Perfect condition, with cover. *Height, 10½ in.*

Price $750.

Also rare four-pedestal dining table (*c. 1790*) from the collection of Lord Portman. Price $1000.

BURFITT, LTD.

1 ALBEMARLE STREET, PICCADILLY
LONDON, ENGLAND

(*ONE FLIGHT ABOVE THE STREET*)

Do not be misled into assuming that all the interesting sights of New England will be concentrated in Massachusetts during the State's tercentenary.

Age, picturesqueness, and the fine old products of artistic handicraft are quite as much the heritage of Connecticut as of any of the other New England Colonies. In fact, for snug, comfortable, and well furnished homes, the Connecticut settlements were not surpassed among all the early Commonwealths.

In my life-time of collecting I have been in and out of hundreds of the old houses throughout Connecticut and Massachusetts, and have gathered exceptionally choice specimens of their early furniture.

Whatever the route of summer travel, it should include Plainville, Connecticut and an inspection of my things.

MORRIS BERRY

80 East Main Street

PLAINVILLE, CONNECTICUT

True to Character Throughout

THE PASSION for collecting antiques is, in part, an unconscious protest against the standardizations of the machine age. The pleasure of collecting is more than doubled when ancient things are acquired in their native environment.

Such an environment you will find at the Webster Place Antique Shop. The house, more than a century old, is well filled with a variety of early furniture, New England pottery of the better sort, glass, china, prints, and quaint old pictures — all appropriately arranged.

In the barns you will find everything from old furniture, tools, and other venerable implements to eighteenth century bird cages.

Luncheon and tea are served in the little red schoolhouse across the road.

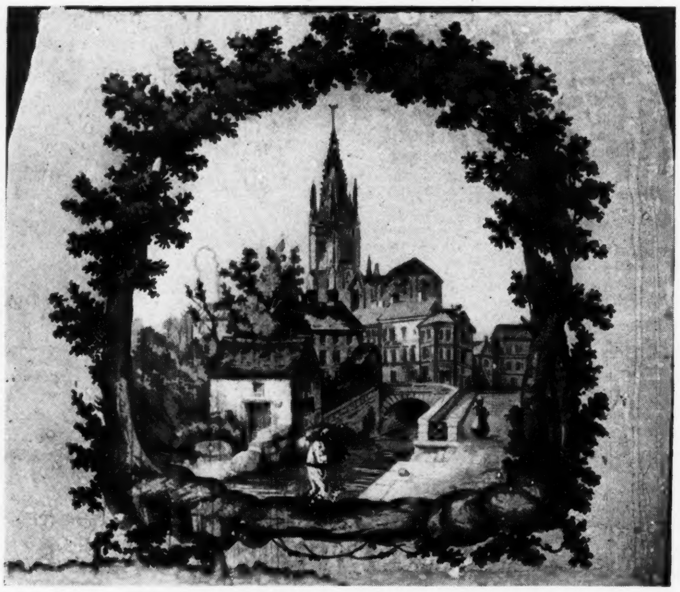
THE WEBSTER PLACE ANTIQUE SHOP

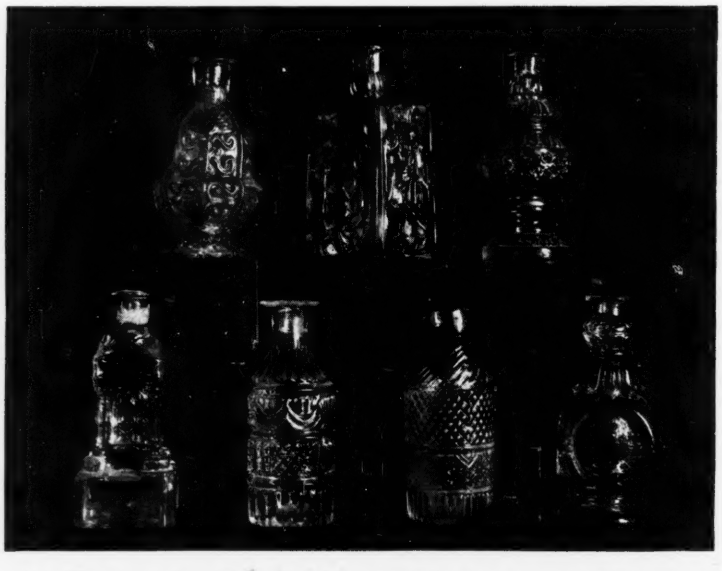
FRANKLIN · · · NEW HAMPSHIRE

On the Daniel Webster Highway, 90 Miles North of Boston, 15 Miles from Concord

During 1837 and 1838, only Wills M. Gaylord appears in the directories. He is now listed as "looking-glass manufacturer, 55 Hotel [street], upstairs." Doubtless Edwin is away in further pursuit of a medical education. The chase seems to have occupied some two years, and to have been unsuccessful; for, in the *Utica Directory and City Advertiser* for 1839–40, we find the entry, "Gaylord, W. M. & E., looking-glass and dry-goods store, 55 Hotel." We also learn that Edwin once more boards with W. M. G. Similar entries appear in 1841 and 1842. To judge from the directory of 1844–45, the firm abandoned dry goods and concentrated on looking-glass and picture frames. Thereafter, the father is no more in evidence. Until 1848, however, the son continues, at 55 Hotel and 23 Liberty Streets, as "picture frame maker and gilder and agent for cabinet warerooms." The 1849 directory omits his name. What became of him is not known.

610. Just as nature is said to hate a vacuum, so certain of our none too remote ancestors objected to an empty fireplace. In some rural communities, it is, or was, the custom to fill that void in summer time with the leafage of asparagus. Better still was an obscuring cover consisting of a board spread with pictorial wall paper. When, in due course, the fireplace was permanently plugged, and an iron stove planted before it, the fire board was relegated to the attic, from which asylum a long hidden specimen now and again emerges. One of these escaped boards, belonging to Arthur H. Hayward of Boston, is here reproduced. Printed in grays and browns and framed in the bright green leafage of foreground trees, it is an attractive item of its kind. The cathedral that towers in the background, we have been unable to identify.

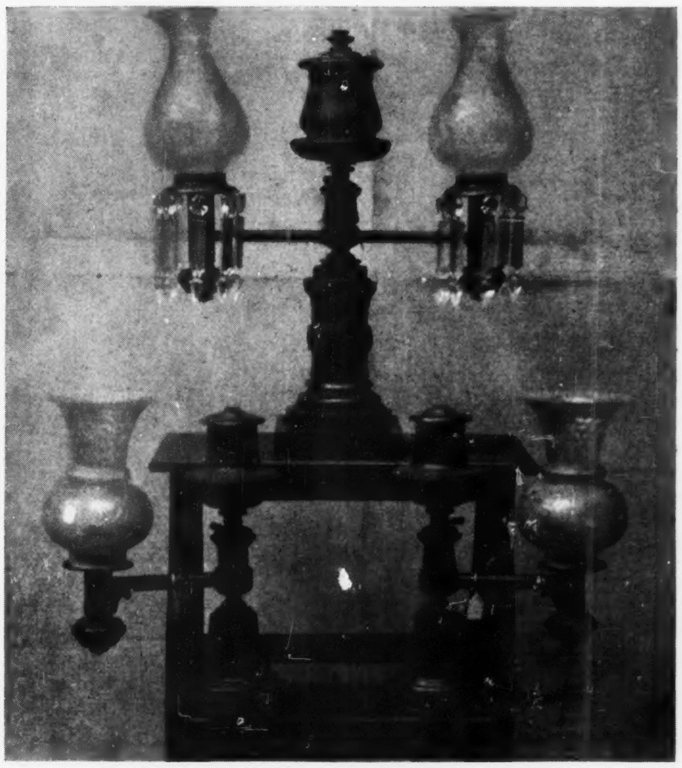




611. The group, here pictured, of five small bottles once probably dedicated to the dispensing of perfumery, together with two cruets from a castor, belong in the familiar three-mold category, and may, or may not, be of American manufacture. The perfume bottle in the middle of the upper row appears to be decorated with figures of American Indians, and is, therefore, optimistically assumed to have been made in this country. The other two bottles of the upper row are quite probably of French manufacture. Concerning the origin of the two flanking specimens in the lower row we harbor doubts. All are from the varied collection of Frederic Fairchild Sherman.

The Boston Antique Shop

59 BEACON STREET BOSTON, MASSACHUSETTS



Fine set of 3 Bronze Arm Lamps. $125

The Broad Highway of

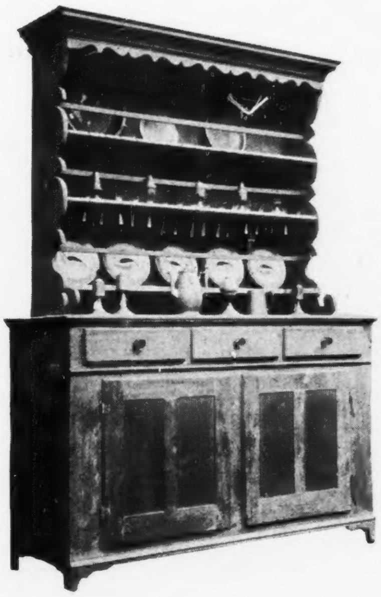
Beacon Hill, Boston, goes right by the Boston Antique Shop. The most varied and interesting collection of early New England goods and chattels will be found here.

New Arrivals

A fine little three-drawer Hepplewhite Secretary with satinwood inlay and convenient cabinet and old brasses, original condition. Price $350.
Large Currier lithograph "Catching a Tartar." Wide margins, fine condition. Price $225.
Whaler — "Elmira" of Boston. An excellent model of an old whaler, length overall 34 in. Price $200.
Andirons — Shovel and tongs — Ball tops, a nice complete set. $45.
Windsor Arm Chair — fine turnings, very good condition. $50.
Courting Mirror with original etched glass and decorated glass inlay. $85.
Steering Wheel from old U. S. Warship, brass inlaid and decorated. $100.
Pine Block Paneled Wall Cupboard — 6 ft. high, original wood knobs — Refinished. $100.
Hitchcock Chairs, set of six — re-seated, cleaned and varnished. Ready for use. $150.
Maple Highboy with fan in lower drawer — all original brasses complete 5 ft. 6 in. high, flat top. $550.
Maple Field Bed — reeded foot posts. All original including canopy frame. Refinished and ready to use. $250.
Low Post Maple Beds — several nice ones — Refinished. $75 to $100.

Photographs Supplied

Pennsylvania Antiques



A cordial invitation is extended to antique lovers, to look over our extensive selection of eighteenth-century antiques. You will find it most complete and well worth your trip.

* * *

Upon request we will mail photographs and descriptions of any pieces in which you may be interested.

L. P. AARDRUP

Main Shop: 341 No. Queen St., Lancaster, Pa. *Branch Shop:* 321 No. Second St., Harrisburg, Pa.

Lancaster is on the Lincoln Highway, 65 miles west of Philadelphia

I HAVE MORE THAN A THOUSAND CHOICE PIECES OF PERIOD FURNITURE IN STOCK

Motor out to see these beautiful Antiques

Authentic American Antiques

The Life of a Fireman
The New Era — "Steam and Muscle" —
Showing a Fire on Murray St.
By Currier & Ives — *1861* — L. Maurer.

The Life of a Fireman
The Race — "Jump Her Boys, Jump Her!"
By N. Currier — *1854* — L. Maurer.

The Life of a Fireman
The Night Alarm — "Start Her Lively, Boys"
By N. Currier — *1854* — L. Maurer.

The above are all large folios
Full margin

The Old Furniture Shop
1030 Main Street, Worcester, Mass.

Arthur E. Anderson Edith I. Hendrick
COLLECTORS

The Oxbow Antique Shop
88 Charles Street, Boston, Mass.

announces the opening of

The Oxbow Cottage
Wenham, Massachusetts

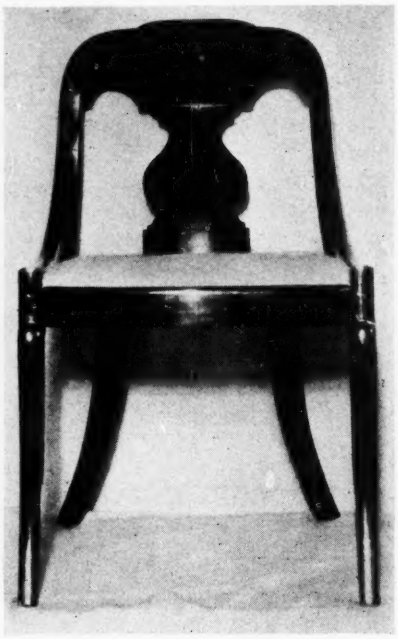
Miss Darling will be in charge, and will have a complete line of lamps and shades, waste baskets, and screens, as well as hooked rugs, glass, and furniture.

The new shop is centrally located on Wenham Green, between Salem and Ipswich.

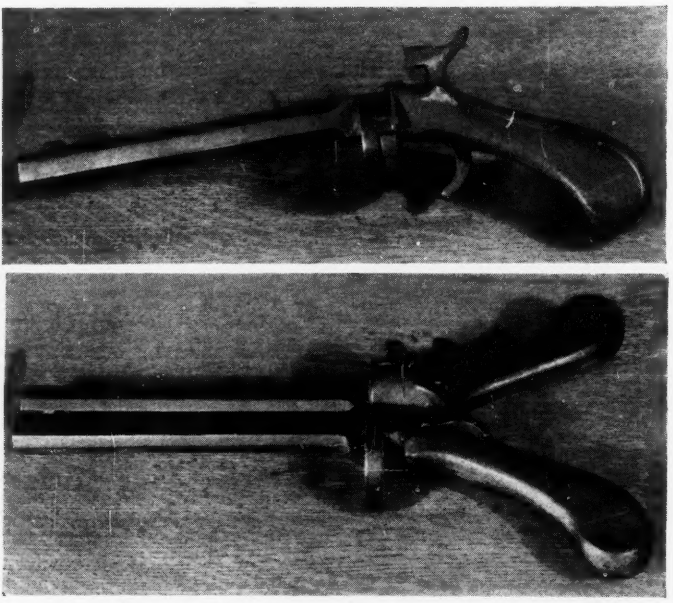
The Boston Shop will be Open as Usual

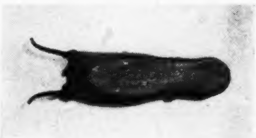
OUR NEWBURY, VERMONT SHOP IS NOW OPEN

612. W. W. H., *Maryland*, enquires concerning the date of the mahogany chair here illustrated. This type of chair appears to have been produced in the late 1830's and throughout the 1840's. It represents the beginning of the hybrid furniture forms that characterize the post-Empire and Victorian periods. In the curved stiles and in the shape of the rear legs, we have remains of Empire influence. The front legs are a cross between the sabre-shaped leg of the late Sheraton and Empire mode, and the scrolled Continental leg of the late seventeenth century. The back splat and the cresting indicate a blending of Queen Anne and Empire motives. Virtually all feeling for well-shaped open spaces in the back has been lost, and, in the composition of the chair as a whole, we miss the fine linear relations which are found in well-made chairs of the eighteenth century. It is such self-conscious and increasingly inappropriate combinations of elements from different sources that mark the gradual decadence of furniture design throughout the nineteenth century.



613. In a flippant moment, back in 1922, Antiques published the picture of an iron bootjack cast in the form of a long-horned beetle, which had been found in an abandoned New England farmhouse. Ever since then, other bootjack photographs have kept presenting themselves for identification and comment. In so far as we can learn from a host of correspondents, the beetle type was produced not only in this country but abroad. George A. Chapman of Chicago, for example, sends us the tracing of one of these hardy insects bearing the mark of a French maker, Daniel ——, Rue de la Fidélité 5, Paris. But there must have been something about bootjacks to appeal quite particularly to the ingenuity of designers. Charles D. Cook of Providence owns a specimen which served the double purpose of dummy pistol and boot remover. Armed with this weapon, the timid soul on his homeward way after dark might feel reasonably safe against unwelcome attentions from marauders, and equally assured of subsequent relief for tired feet. We reproduce this device in two characteristic poses.





Another bootjack, in this instance chiefly of wood, is revealed in photographs received from Mrs. Margaret Kearsley of Detroit. By inserting one's heel in the fork of this device, and depressing the pedal with the free foot, it was possible to acquire a strangle hold on the most obstinate boot that ever plagued mankind.

MANY people will travel many miles for many days to visit Boston this summer, and to pay their respects to the gilded dome of the State House and the sacred Cod that hangs in the Senate Chamber.

After that, only thirty minutes more need be consumed in reaching Brookline to examine our stock of antiques. We confess to having saved some of our best acquisitions of the past few months for just this occasion.

We expect to see a great many out-of-town customers whom, hitherto, we have known only by correspondence, and we want them to feel fully repaid for their visit. Once they catch a glimpse of the antiques that we have brought together for their benefit, we are sure that they will be more than satisfied: they will be delighted.

We are only twenty minutes from
Boston by street car or taxi

H. SACKS & SONS

62-64 Harvard Street
BROOKLINE, MASSACHUSETTS

Unusual Queen Anne Chest of Drawers on a low stand. In light honey coloured walnut; original condition; price $550. Height, 44 in.; width, 38½ in.; depth, 21¼ in.

GORDON DUNTHORNE

Bar Harbor, Maine

(Gallery in Washington closed for the summer)

RONSARD

One of a
Set of Eight
BIEDERMEIER
CHAIRS

French Antiques
& Reproductions
at Wholesale

485 MADISON AVENUE
Plaza 5712 New York City

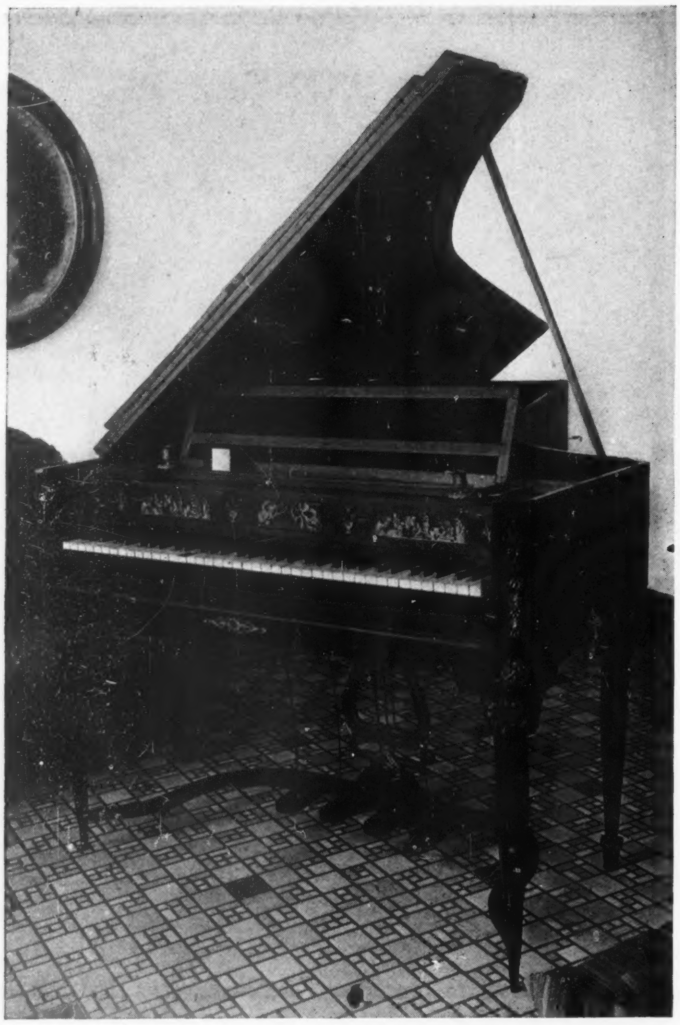
Estate of

James Curran

1625 *Pine Street*
Philadelphia, Pa.

GENUINE ANTIQUES

Furniture, China and Silver. Old Philadelphia wood and marble mantels.



Antique

HOOKED RUGS

The desirability of old hooked rugs varies as widely as the desirability of old furniture.

Beauty of texture, harmony of color, individuality of design are factors which should never be overlooked.

For years I have made a study of hooked rugs with these considerations in mind. My collections include only such specimens as I can unqualifiedly recommend. I invite inspection or inquiry by mail.

MRS. SCHERNIKOW

Early American Hooked Rugs

Madison Avenue *at* Seventy-Fourth Street

Butterfield 1788

300 Pages
size
6 x 9

Out July 10th—

HERE IS A BOOK YOU SHOULD HAVE BUT ORDER YOUR COPY NOW as present indications point to oversubscription. Edition limited to 1001 copies.

Packed with valuable information for the collector and dealer in CURRIER & IVES PRINTS, it places the buying of prints on a safe and intelligent basis and should pay for itself on the prints you purchase this summer.

Over 5700 titles from authentic sources, 1400 of which have never before appeared in any publication. Alphabetically arranged, with prices brought at Anderson Galleries auction sales for the past 5 years, including Ayer sale.

PRICE
$15.00
Postpaid

Privately printed by

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121 Madison Avenue, New York, N. Y.

Telephone Bogardus 5076

614. Contrary to the attitude of some of our contemporaries, we hold a strongly affirmative brief for eighteenth and early nineteenth-century German and Austrian cabinetwork. As one point in our argument, we would remind the scoffers that several of the foremost *ébénistes* of the French court were Teutons either by birth or extraction. It may, of course, be maintained that these geniuses, though naturally heavy handed, developed a sprightlier touch under the skies of France. But the contention is scarcely susceptible to proof; and even if it were, explanations would be in order as to why the best Viennese furniture of the Empire period is often more engaging than similar objects of French provenance. Possibly our own regard for German design is due to its frequent manifestations of the whimsical, the unexpected, and the imaginative, to use a somewhat hackneyed term. Certainly these characteristics are observable in the delightful Austrian grand piano, belonging to Mrs. Charles W. Gebig of Arenzville, Illinois, which is here reproduced. Its date we should place not far from the year 1810. Cased in mahogany veneer with ebony trim and gilt bronze mounts, this instrument bears the impress of the French Empire style, yet with modifications and refinements which endow it with a quaint dignity all its own. According to Mrs. Gebig, her great-grandfather, Johann August Philippi, purchased the piano in Vienna, whence he had it transported to his home in Hamburg. In 1834, his son Pompeius and the latter's wife embarked for America by sailing ship, carrying with them the family piano as the most precious souvenir of their European home. In similar wise, no doubt, many another courtly piece of foreign craftsmanship migrated to the Midwest amid the impedimenta of optimistic pioneers. The percentage of survival among them appears to be surprisingly large, for sentiment has rendered them inviolate alike to ignorant destruction and to the wiles of the collector.

615. One of our correspondents, after scanning the glass section of Alfred [illegible]xe Prime's *Arts and Crafts of Philadelphia, Maryland, and South Carolina*, wishes for enlightenment as to the exact nature of the following items listed in various advertisements of early glass manufacturers. Who then will volunteer descriptive definitions of "sleek stones for silk stockings," "lemonade cups," "glass pyramids," "enameled mason twisted wines," "bubbled bottomed jellies," "enameled three-footed creamers," "lemonaded cans"? On page 155 of the book appears the announcement drawn from the *Pennsylvania Packet* that Lazarus Isaacs "has just arrived from London" (May, 1773), and being a stranger hopes for patronage as a cutter and engraver of glass. Hunter lists Isaacs as one of Stiegel's cutters, and quotes a contract (*p. 73*) between the two men, dated June 4, 1773. Apparently the arrangement terminated in February of the following year.

The HOUSE *of* FLORIAN PAPP

MR. PAPP offers for the summer months a great reduction on his entire collection of rare antiques, consisting of Early American and Old English furniture. He has everything one needs for furnishing the house in the country, and among these unusual things is a lot of copper weather-vanes. One, a cock, is pictured here. And there are others in the form of a Lion, a Bull, a Horse, an Eagle, and numerous other animals. These can be seen any time at

MR. PAPP'S SHOP

684 Lexington Avenue , , , *New York City*

The
OLD CORNER HOUSE
STOCKBRIDGE
MASSACHUSETTS

◆

EARLY AMERICAN *and*
ENGLISH ANTIQUES

I specialize in Lowestoft, Silver and Pink Lustre, Worcester, Leeds, Derby, Wedgwood, Rockingham, etc. In sets and in single pieces.

EDWARD A. CROWNINSHIELD

MARION BUCK, *Manager*

SCOTLAND

Period Sheraton Inlaid Mahogany Wardrobe of exceptional quality with pear-drop cornice and oval panel doors. Fitted with oak-lined trays and drawers.

Measurements
height 7' 6", width 4' 3", depth 1' 11"

John Bell

29, WINDMILL BRAE AND 5–7 CROWN STREET
ABERDEEN

INTERIOR DECORATION

Antiques

Woodville & Company

2052 Locust Street, Philadelphia, Pa.

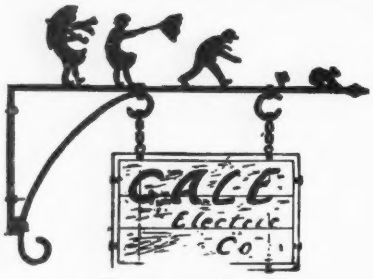
MARY LENT
ANTIQUES

WALLINGTON WAYNE COUNTY
NEW YORK

On the
ROOSEVELT
HIGHWAY
Near ROCHESTER
NEW YORK

Formerly of 9 East Eighth Street, New York City

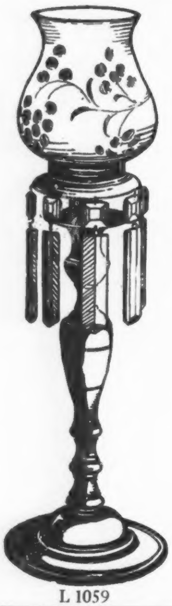
Stretcher Wing Chair with Finely Molded Legs (*c. 1770*)



Huntington Lee, *Mgr.*
The Hoadley House, Bethany Center
Naugatuck Road, New Haven, Conn,

MANUFACTURER
OF
HAND-WROUGHT
LIGHTING
FIXTURES

Suggested by Old Colonial Designs



L 1059

Cast Brass Colonial Candlestick, 10¼ inches high with eight 3-inch Colonial prisms and cut glass shade. 16 inches over all. Completely wired with cord and pull socket, and packed ready for shipment.

$16 *a pair, Colonial Brass finish*
$20 *a pair, Pewter or Silver finish*

We are equipped to make Fixtures and Lanterns from your own designs.

Write for Circular

GALE ELECTRIC CO.

Post Box 1750
NEW HAVEN CONNECTICUT

Plymouth—The Town of History

Ye Bradford Arms

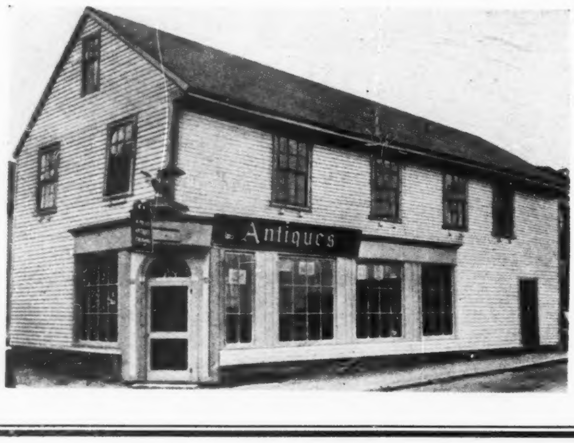
ONE OF THE CHIEF ATTRACTIONS

Now open for business with a Splendid Variety of High-Class Antiques collected during the past year.

The Bradford Arms Tea Room is famous for Plymouth Rock chicken dinners and fresh-caught lobsters.

Visit the Bradford Arms

A HOUSE REPLETE WITH CHARM
at 59 Court Street
PLYMOUTH, MASSACHUSETTS

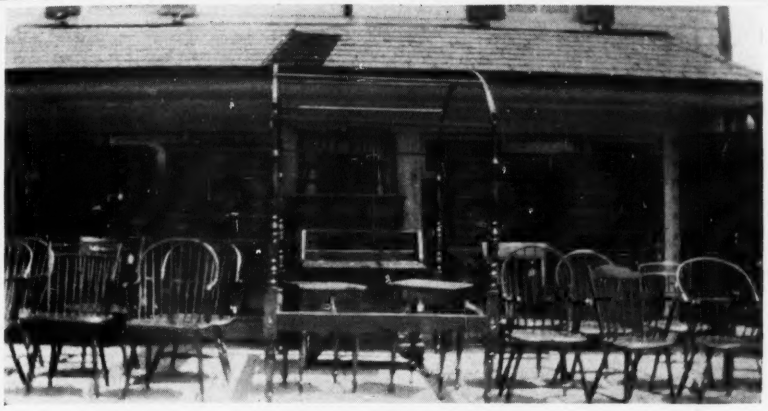


THE MARBLEHEAD ANTIQUE EXCHANGE

Is one of the pilgrimage places of the visitors to New England. Its stock is as diversified as the cargo of an old-time merchant man—and as fascinating. A place of treasure hunt and happy discovery, it will repay leisurely visitation.

Corner of State and Front Streets
MARBLEHEAD MASSACHUSETTS

NEAR THE BOSTON YACHT CLUB



THE MAPLE SHOP

Specializing in early maple and pine furniture. We have the goods and the prices are right. Write or call and take advantage of our special reduction sale during July and August.

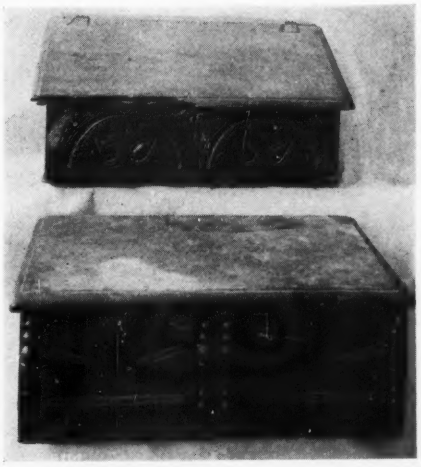
Is your name on our mailing list?

WILLIAM J. FRENCH

539 LANCASTER AVENUE HAVERFORD, PA.

F. J. FINNERTY

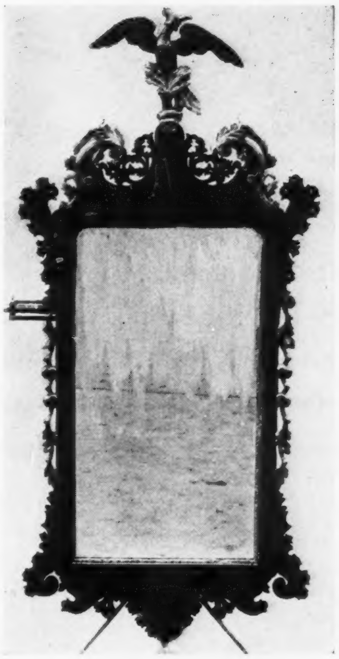
122 CHARLES STREET
BOSTON MASS.



TWO RARELY DESIRABLE NEW ENGLAND BIBLE BOXES OF THE PILGRIM CENTURY

We offer an exceptional line of antique American furniture, glass, china, pewter, and silver.

INSPECTION IS ALWAYS WELCOMED



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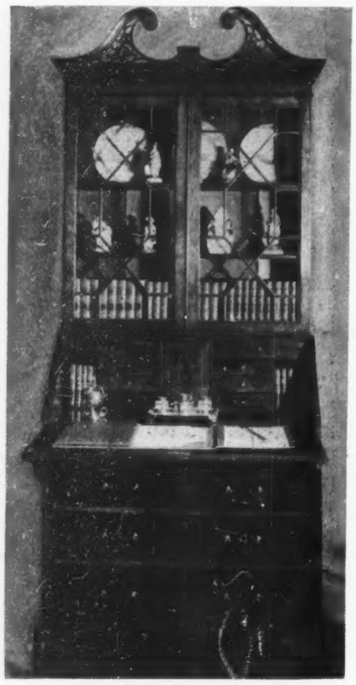

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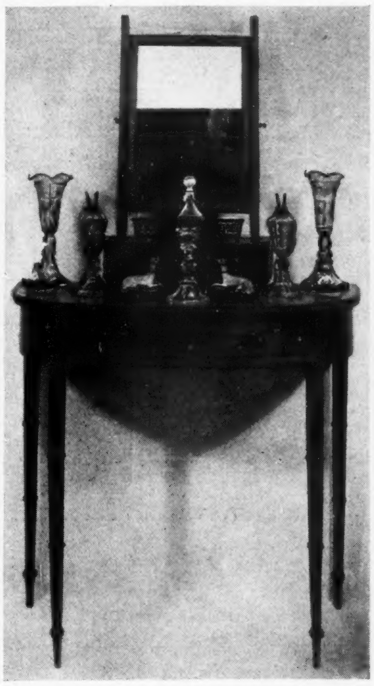

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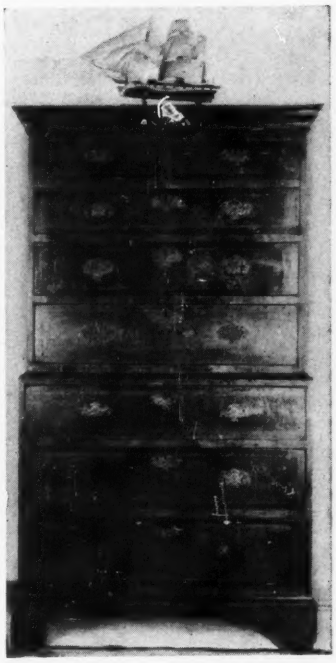

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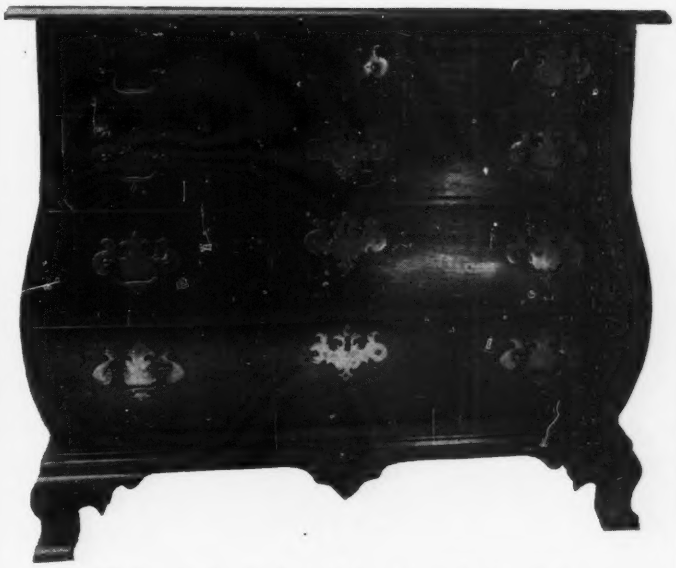

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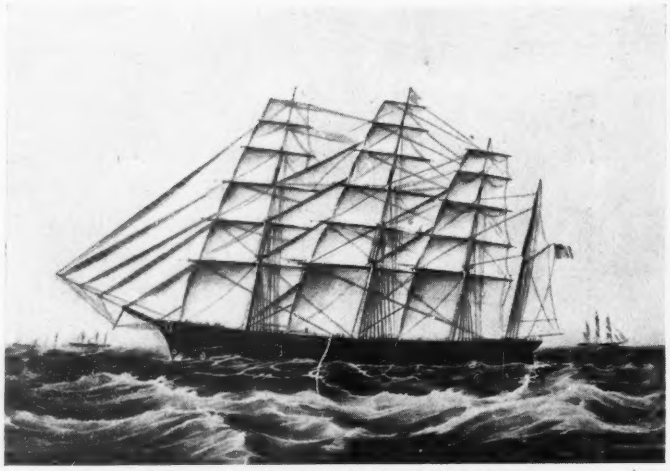

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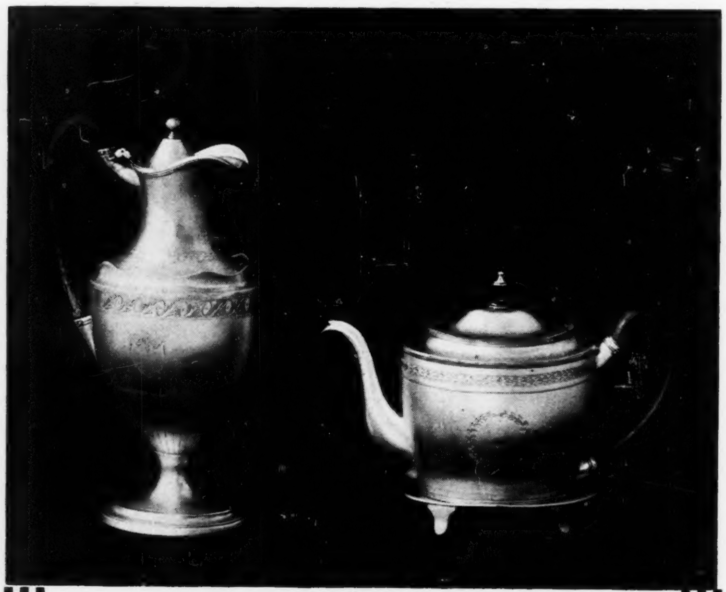

Individuality of design — simplicity of line — restraint in decoration — these characteristics distinguish Old English Silver wrought during the Period of Individual Creation. Two excellent examples are illustrated above. The plain oval engraved teapot and stand were made by George Baskerville, 1789, in London. Robert Hennell wrought the beautifully proportioned oval water pitcher in 1793.

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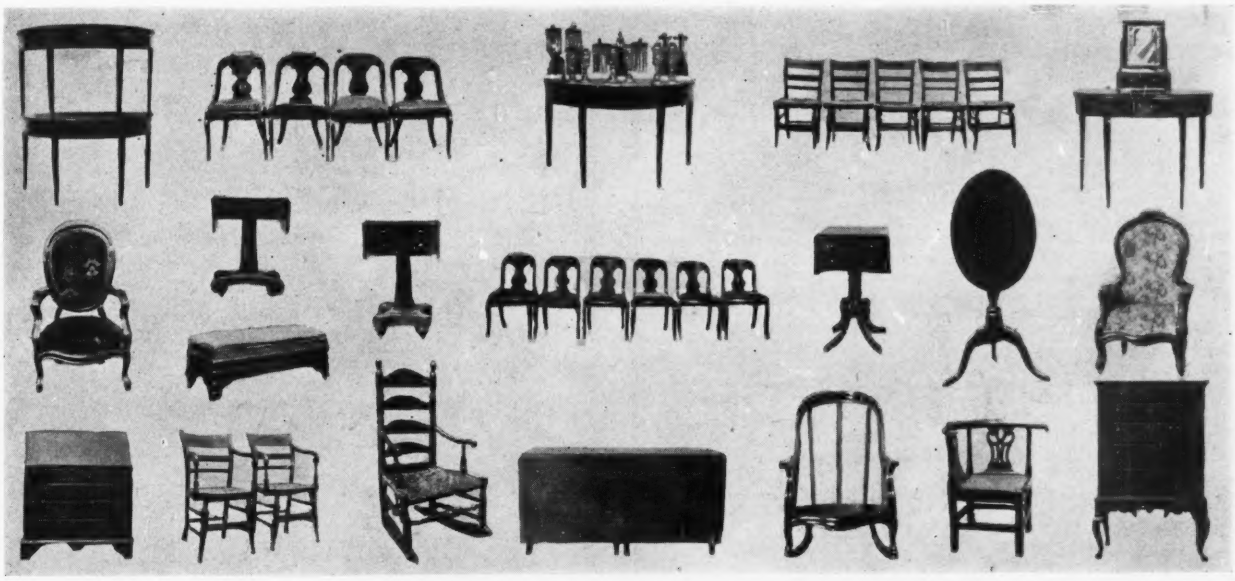

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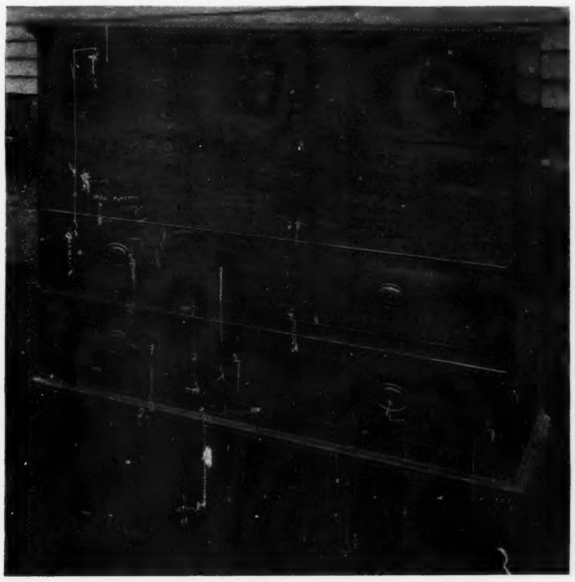

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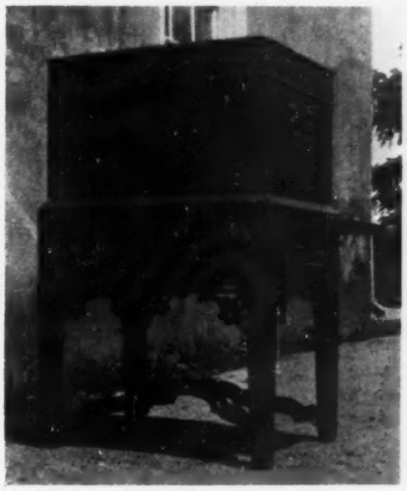

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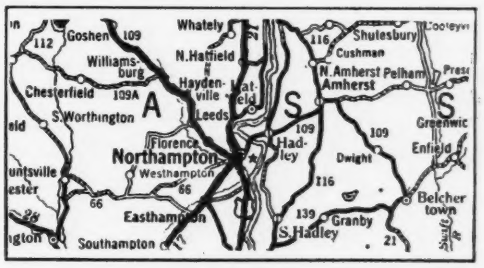
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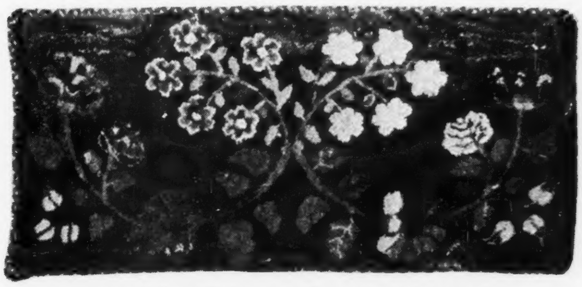

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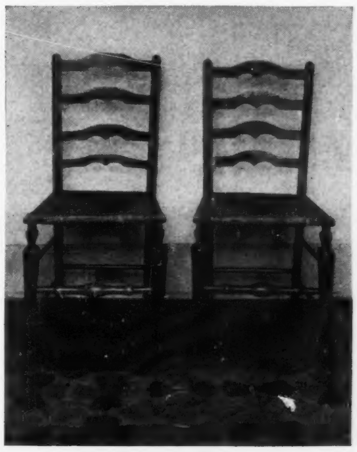

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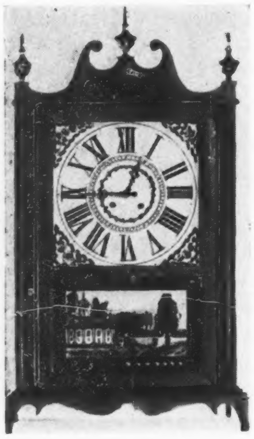

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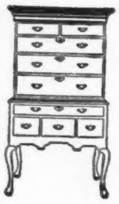

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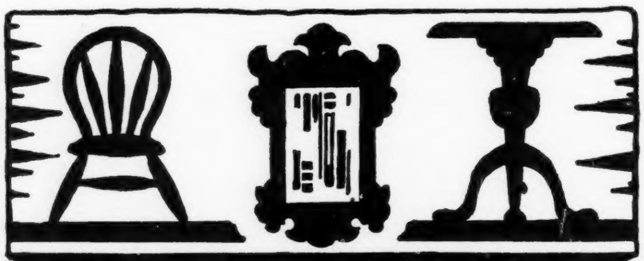

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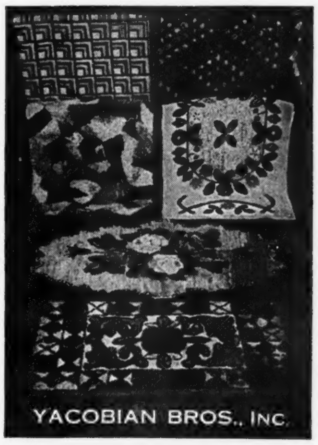

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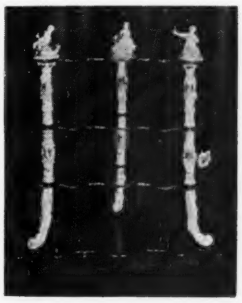

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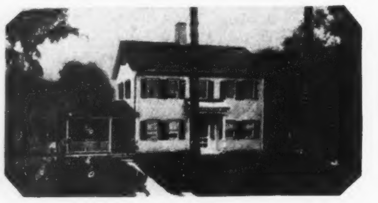

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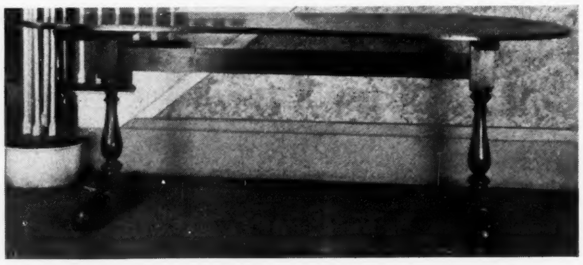

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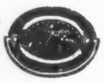

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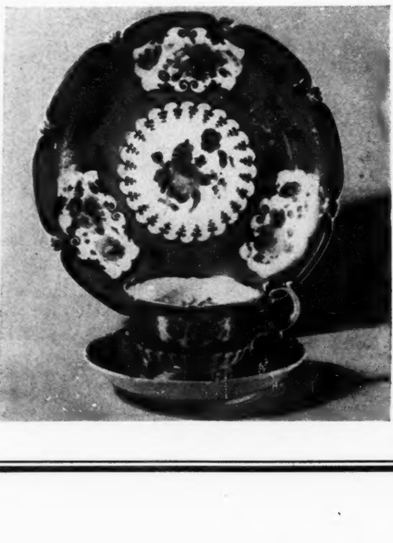

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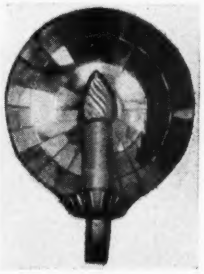

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10 in. Diameter
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Hepplewhite early American inlaid small desk, all of curly maple. Pleasing interior, slant top. Pedigreed. Has all its original rare design, old oval brass handles. Circa 1780–1800. $500.

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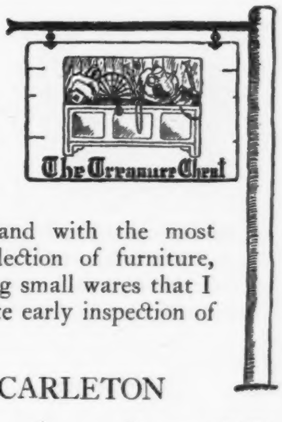

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Also a large collection of china, glass, and pewter

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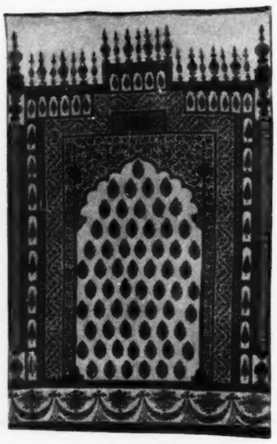

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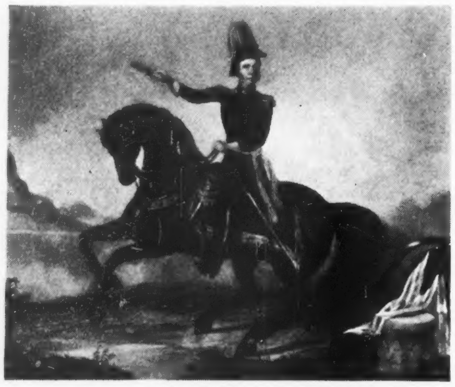

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Murphy & Beers

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New York

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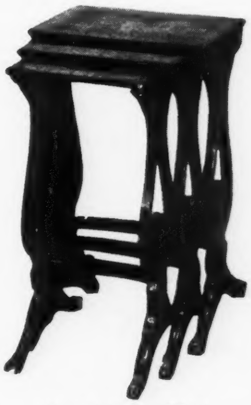
100-110 Chenango Street **Buffalo, N. Y.**



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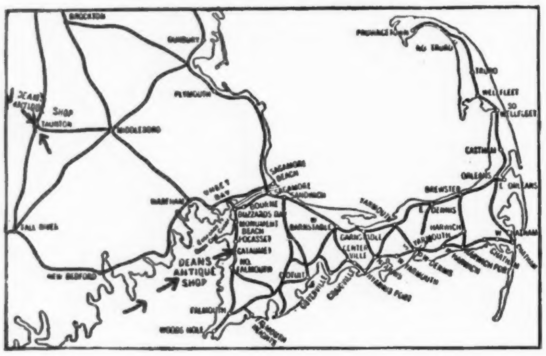
THE MAP SHOWS THE WAY TO BOTH MY SHOPS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This William and Mary Chest on Stand is of the Period and is in original condition.

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GENUINE ANTIQUES
ONLY

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Greenwich, Connecticut
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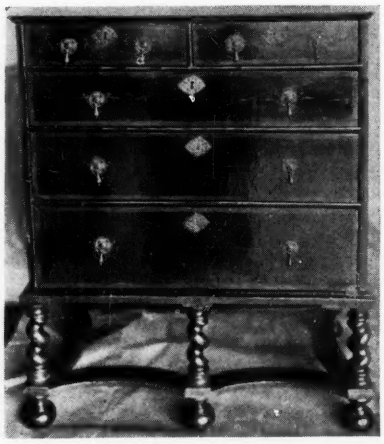
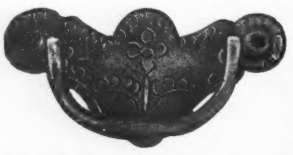


English Cabinet Hardware



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HER SUMMER SHOP OF FINE

Antiques

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Visitors are cordially invited to inspect this fine old House which was built for Colonel John Thacher and is now owned by The Society for the Preservation of New England Antiquities.

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80 CHESTNUT STREET BOSTON, MASS.
Open throughout the year

WANTED:
Early American Furniture, Silver

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Pennsburg
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In "The Heart of The Berkshires"

A General Line of Antiques

Special Sale Now On

Great reduction in prices
Bargains for all who call

11 Linden Street :: Pittsfield, Mass.
Near the Maplewood Hotel

The Half Moon Inn

On the Storm King Highway between Cornwall and West Point

The management of our restaurant has been taken over by the owner of Pinkie's Pantry, Plainfield, New Jersey, whose cake and pastry are known from coast to coast.

The more substantial part of the bill of fare will be prepared by the Southern cook who has made our fried chicken and roast duck famous.

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For its eighth season

With a comprehensive collection
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Rare and Pedigreed Antiques

Antiques

A few new arrivals include a very small early Philadelphia Chippendale low-boy in walnut with claw and ball feet; a curly maple Pembroke table; and a fine type of carved Empire sofa.

When motoring through Rochester this summer make it a point to stop in Pittsford.

RUTH WEBB LEE
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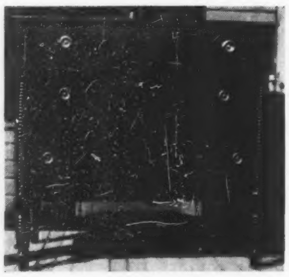
(Near Rochester)



Dining Room Chest of
Crotch Mahogany Veneered.
Original Brasses

45 in. long
23 in. wide
42 in. high

Many other good pieces; also old bottles, brass, pictures

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Importer of Unusual and Attractive Provincial Pieces direct from France

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Double-faced Louis XV knee-hole desk of French walnut with rosewood inlay. *Length, 35 in.; width, 22 in.; height, 29 in.* In excellent condition. *Photos and full information sent on request.*

LOOK— *If there is* ***Anything at all Antique***

in your household or stock that is broken, has parts missing, or needs repairing or restoring in any way call on us first.

Established 1896

We are equipped to handle your whole work no matter how much or how little

Specialist in mirrors, furniture, oil paintings, etc.
We do cabinet work, gilding, finishing, carving, supply parts, and match-in work. New England's foremost restorers of art.

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H. Stone's Antique Shoppe

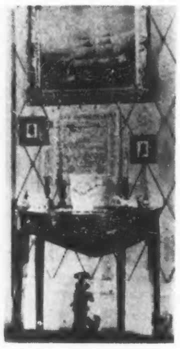
is pleased to announce re-opening of the

SUMMER SHOP

542 Main Street, Hyannis, Massachusetts

Visitors always welcome there and at our Boston store

303 CAMBRIDGE STREET, BOSTON, MASS.



Mahogany half-moon card table, American, $165. Painting of Bark "Columbia" of New York, 1846, $125. Silhouettes, $10 each. Sampler, 1810, $15. China hen on sled, $6. Old dog inkstand, $12. Brass candlesticks, $12. Liverpool pitcher, $75. Iron door stop (on floor), $15. *Illustrated*

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The Seasons, and Washington, Monroe, Madison, Tyler and Harrison — all in good condition.

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Tea Service by Samuel Williamson, Philadelphia, 1793
Kentucky Mint Julep Cups. Two Punch Strainers — Very Rare

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A pair of iron garden chairs, *morning glory design.* Waterford, Stiegel, and Sandwich glass. Old Sheffield candelabra.

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167 State Street Springfield, Mass.

offers

A large assortment of unusual, genuine, American Antiques, including a Sheraton Sofa with eight legs; Cherry Slant Lid Desk with beautiful cabinet ball and claw feet; Queen Anne and Adam Mirrors; Sheraton Field Bed, reeded posts and canopy top; Hepplewhite Half-Moon Card Tables; Brass, Ball Top Andirons; Pierced Brass Fender; Grandfather Tall Clocks, 8-day; brass works.

You will find this shop on the second floor a comfortable place to browse around

WESTMEAD

Waukegan, Illinois

Telegraph Road, Ill. Rt. 68
North of Belvidere Road — Rt. 20

FROM PENNSYLVANIA

A small-sized mahogany desk with one maple drawer (interior also maple). *Height, 38 in.; width, 36 in.; depth, 21 in.* Photograph on request.

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Mrs. Clifford S. Brewer Miss Anna J. Mohrmann

Tell the MOTORIST *Where You Are*

During the coming months the roads will be thronged with motorists. Tens of thousands of these are active hunters of the antique, the odd, and the curious.

The Collectors Guide is a handy directory.

Last year it was the constant motoring companion of hundreds of enthusiasts, resulting in much customer satisfaction and dealer profit.

The rates are low — $15 for six months' listing; $24 for a year.

No enterprising dealer can afford to have his name omitted.

With your address in this directory, your shop becomes a point of destination for the motorist.

Can You Say It In 10 Words ?

RATE

15 cents per word

NAME AND ADDRESS
COUNT AS TWO WORDS

MINIMUM CHARGE

$1.50

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Clearing House *of* ANTIQUES, 468 Fourth Avenue, New York City

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of Antiques, 468 Fourth Avenue, New York City.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. Antiques cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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CURRIER & IVES PRINTS. ESPECIALLY THE following large folios in good condition: *An American Railway Scene at Hornellville, Across the Continent, The Lightning Express Trains, The Old Homestead Winter, Winter in the Country — A Cold Morning, Winter in the Country — Getting Ice, Winter in the Country — The Old Grist Mill, Snowed up, Winter Morning — Feeding the Chickens, Central Park in Winter — The Skating Carnival, Trolling for Blue Fish, Peytona and Fashion, Trappers on the Prairie, Taking the Back Track, A Rising Family, The Happy Family, American Field Sports on a Point, Mink Trapping "Prime," The Life of a Hunter — A Tight Fix, American Game of Base Ball, The Whale Fishery, American Coast Scene.* Please state title, exact condition and price. I will answer by return mail or you will receive the cash immediately. I am a serious purchaser and therefore *only interested* in your *three-day irrevocable offers.* Cornelius Michaelsen, 5025 Broadway, New York City.

PRINTS, PICTURES, POSTERS, HANDBILLS, letters on Chicago, Abraham Lincoln, railroads, etc. M. A. Dicke, 808 Washington St., Evanston, Ill.

MINIATURES AND PORTRAITS, ARMS AND armor, Crown Derby china, Little Treasure Shop, 131 East 60th Street, New York City.

I WILL BUY OLD PAMPHLETS, BROADSIDES, pictures, books, letters. Send for free booklet of items wanted. G. A. Jackson, 28 Pemberton Square, Boston, Mass.

CURRIER & IVES LITHOGRAPHS. DESCRIBE accurately and quote all subjects, giving sizes, dates, exact titles, conditions. Antiquariat, 1532 Wabash, Kansas City, Mo.

OLD SILVER SPOONS MADE IN AMERICA. Either write full description or send on approval at my expense. C. G. Rupert, Wilmington, Del.

OLD TENANT PARSONAGE AND *THE GREAT Naval Victory in Mobile Bay* by N. Currier or Currier & Ives. H. Bartol Brazier, Merion Cricket Club, Haverford, Pa.

CURRIER & IVES AND N. CURRIER PRINTS. Small and large folios, in good condition. Also American prints by any other publisher. Especially city views, Clipper Ships, Railroads, Whaling Scenes. Anything important or rare. Please state title, publisher, size, exact condition, and price. I am *only interested* in your *three-day irrevocable offers.* Cornelius Michaelsen, 5025 Broadway, New York City.

OLD STAFFORDSHIRE PICTORIAL PLATES or platters manufactured around 1820–40 with scenes of Yale College or New Haven, Connecticut. Write terms and full description to P. O. Box 1905, New Haven, Connecticut.

MARKED AMERICAN PEWTER. KINDLY SEND condition, size, marks, and prices. No. 281.

Clipper ships. Currier large folios.
Advertising posters of early locomotives.
Early American town views by any publisher.
American music sheets before 1840.
Early Canadian views.
Canadian paintings by C. Krieghoff.

We advertise specifically each month for certain prints of particular interest to us. Most country dealers know that we are buyers of Currier & Ives generally. When you have interesting or important Curriers to sell, notify us.

The Old Print Shop, Inc., 150 Lexington Avenue, New York, N. Y.

ENGRAVINGS, PRINTS, LITHOGRAPHS, MAPS, plans, and other documents pertaining to old New Orleans. Send description and prices to Lieutaud, 221 Royal Street, New Orleans, La.

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THE TWO RAREST CURRIER & IVES LITHOGRAPHS; will pay *$1500 each* for: *Home to Thanksgiving* and *The Life of a Hunter — The Tight Fix* if in fine condition. Number 270.

EIGHTEENTH CENTURY HEIRLOOMS ON consignment by established interior decorator. Unique opportunity to display your antiques in attractive setting to finest buying clientele in New York City. Correspondence with photographs invited. Number 272.

PRINTS; BOTTLES; UNUSUAL EARLY LIGHTING devices, chandeliers and sconces; Indian relics; guns, swords, pistols, powder horns; Revolutionary, 1812, Confederate, and Civil War soldiers' equipment. Stephen Van Rensselaer, Peterborough, N. H.

BIRD PRINTS BY A. POPE, JR., SCENES BY A. B. Frost, in color. Edward Thomas, Cranford, N. J.

CURRIER AND IVES PRINTS OF ALL DESCRIPTIONS also prints by Pelham or Doolittle. Alastair Eames, 110 High Street, Boston, Mass.

THREE-PEDESTAL DUNCAN PHYFE MAHOGANY dining table inlaid banding near edge. When extended at least fourteen feet. 130 South Marlborough, Detroit, Michigan.

COPY NOVEMBER, 1929 ISSUE ANTIQUES. Richard Brixey, 30 Church Street, New York.

YOUR BOOKS VALUED FREE. A FINE OPPORTUNITY for those collecting antiques or selling old books as a side line. Send postal for full details. The Bibliophilist, Box 1739, Boston, Mass.

FOR SALE

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WAKEFIELD ANTIQUES — BOSTON POST Road. Westport, Connecticut. Early American Furniture, Glass, Iron, Chintz, Pottery, Silver, etc. to suit any taste and budget. Articles marked in plain figures. Sales never solicited.

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COLORED COSTUME OR FASHION PRINTS, selections sent post free on approval from magnificent collection; many thousands, genuine old ones in original condition as extracted from old magazines similar to Godey's but more artistic, finely engraved and beautifully colored. Make your own selection, return all, keep all, suit yourself. Write now, giving one reference. Antiquariat, 1532 Wabash, Kansas City, Mo.

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NEW DIRECTORY OF DEALERS IN ANTIQUES, containing nearly 5000 names and addresses, printed in book form and arranged by states and cities for only $5.00. Mortimer J. Downing, general line of antiques. Upper Stepney, Connecticut. On Bridgeport and Newton state highway.

REPRODUCTIONS — GLASS — CHINA — STAFFORDSHIRE, Tin, etc., in Overlay Lamps, Frosted Astral Shades, Tea Services, Trays, Decorative Accessories. Period Art Shoppe, Inc., 19 West 24th Street, New York City.

ETCHINGS, AUTHENTIC ARTIST'S PROOFS, now available from painter-etchers of international experience associated with The Brown County Colony. Send for illustrated booklet. The Artists' Shop, Nashville, Indiana.

FOR SALE AT THE JACOB SANBORN HOMESTEAD, Parade Road, Lakeport (near Laconia): maple highboy, tall clock, set six Chippendale chairs, tea set by Enoch Wood, other antiques. Rebecca Chilcott Jackson.

TUCKER AND HEMPHILL CHINA TEAPOT, sugar bowl, creamer, six cups and saucers. No. 279.

MANTEL, ADAM, EAGLE IN CENTER WITH peace and prosperity on side of frieze. Wood and moulded plaster. Rare and delicate in design. Early Federal. No. 280.

SHERATON, HEPPLEWHITE, EMPIRE, VICTORIAN furniture. Pewter, flasks, prints, glass. Free lists. Walker's Antique Shop, 603 Main Street, Covington, Kentucky.

EARLY SHIP PAINTING — J. E. BUTTERWORTH, authentic Wedgwood Portland vase, many other antiques. Charles J. Walker, 701 Broadway, Hannibal, Missouri.

AMERICAN DEALERS VISITING ENGLAND simply cannot afford to miss buying from our huge stock of genuine antiques. G. H. Crawford, 49 Bridge Street Row, Chester, England.

PORTRAIT BY CHARLES WILSON PEALE, known subject, history given. Number 271.

CURRIER & IVES *WINTER MORNING,* DATED 1861. Medium folio. Fine condition. Offers solicited. Number 275.

ANTIQUES MAGAZINE, 1924, ALL BUT JANUARY. 1925–1926 complete, $30. Thirteen London *Cries,* set $25. Bowfront inlaid walnut teacaddy, 6 x 13, $20. Number 274.

PETERS, CURRIER AND IVES *PRINTMAKERS to the American People,* price three hundred dollars. J. A. Thompson, Ellsworth, Maine.

CURRIER AND IVES PRINTS FOR SALE. SEND for list. Alastair Eames, 110 High Street, Boston, Mass.

PETERSON'S MAGAZINE WITH FASHION plates, 34 volumes, bound, sequence beginning 1854; $150. Number 273.

RARE LIVERPOOL PITCHER; SET OF HIGHBOY brasses with wire fittings. Write for my moderate prices of popular patterns in late glass. The House of Antiques, 28 Chandler at Woodward, Detroit, Michigan.

LOG BOOK OF FAMOUS OLD WHALING BARK'S voyage around Cape Horn, early sixties. Mrs. J. W. Young, 426 S. Michigan Avenue, Chicago.

FOUR PERFECTLY MATCHED AMETHYST finger bowls, silver-copper beaker, also variety of glass and pewter ware. Mrs. A. B. Babbitt, 495 Earl Avenue, Kent, Ohio.

SET OF FIVE WILLIAM PENN FIDDLE-BACKS, $175; Set of six refinished Hitchcocks, $58; Banjo clock, $75; Four post beds, $15; Spool beds, $7; some Historical china. Also Victorian furniture. Dealers send for lists. Martha Jane's, Marcellus, New York.

IRON RABBITS FOR YOUR LAWN AND SUN porch. Cast from old mould. Rabbits are life size. Painted white with pink eyes. Ornamental or useful as doorstops. The Cottage Antique Shop, Madge Farquhar Holstein, Great Neck, L. I.

AARON WILLARD REGULATOR WALL CLOCK, no. 52 Wallace Nutting Clock Book. Queen Anne style mahogany 33-inch table and side chair. Plain and curly maple fall-front desks (restored). 10 Paisley shawls. 40 hooked rugs; as is. Empire and Victorian Furniture. S. Kirkjian, 277 Dudley Street, Boston, Mass.

GOLD ROPE BRACELET, $15. LEEDS HOUSE creamer, $35. Emerson, 14 South 39th Street, Philadelphia.

EARLY AMERICAN ANTIQUES FROM WESTern New York homes. Mary Harris, 315 East Main Street, Batavia, New York.

OILS, ETCHINGS, ENGRAVINGS, WOODCUTS, Lithographs, Chromos and Japanese Prints. Storage lots of five thousand pictures to select from. Write your wants, stamp for reply. Special set of 12 old Kentucky lithographed whiskey labels for $1. A complimentary selection of 10 old, rare pictures for $1.85 to all replies to this advertisement. Art Antiquarian Storage Company, 109 South 6th Street, Louisville, Kentucky.

SMALL COLLECTION OF POTTERY, GOOD quilts, glass. 10-foot braided rug, large Davenport pitcher. John Ramsay, Mount Savage, Maryland.

COBBLERS BENCHES, WATER BENCHES, small corner cupboards, dough tables, beds, children's beds, farm bells, lots of interesting pieces for the country and city home. Reasonable. Come and search the Attic or write. Pennsylvania Attic Antiques, Willow Grove, Pa. Telephone, W. G. 832.

$5 ITEMS: 3 SMALL AMETHYST CORDIALS; pair turquoise overlay finger bowls; blue and white Parian vase; pair black iron candlesticks; 2 china cup plates; pair pink slag vases. Austin, 682 Main Street, Fitchburg, Mass.

CURLY MAPLE HIGHBOY, SMALL TAMBOUR front Hepplewhite sideboard. Blown three mold glass, choice examples of New York State, Connecticut and New Hampshire glass. Colored historical flasks. Visit my new summer shop, 64 Main St., South Glens Falls, N. Y., on main road from Saratoga to Glens Falls, Lake George and the Adirondacks.

VICTORIAN AND EMPIRE FURNITURE. GRAPE and rose-carved armchairs. Sofas, rockers, side chairs, etc. in walnut and mahogany. Photographs sent. Crating free. Adolphe Ericksen, 10 Indian Road, Edgewood, Rhode Island.

EAGLE GILT GIRANDOLE CONVEX MIRROR, very elaborate, 3 sconces, 42 inches high, 28 inches wide. 18-inch newly resilvered mirror. Original. Genuine. $250. Express prepaid, photos sent. Jeanne L. Fischer, 605 Elmira Street, Williamsport, Pennsylvania.

FIFTY-FIVE PIECES, CUPS, SAUCERS, AND plates Royal Worcester china, also Currier prints and papier-maché tilt-top table. The Anvil, Longwood, near Kenneth Square, Pennsylvania.

HISTORICAL CHINA, INCLUDING SET SIX Lafayette plates; Roger's group *Checkers*. Prints. Glass. Lustre. Iron Garden Pieces. Furniture. Crawford Studios, Richmond, Indiana.

CURRIER & IVES *SPRING*, SMALL FOLIO, framed. Pair of crystal lamps, waffle and bull's eye pattern. Ye Olde Red Brick House, Antiques and Novelties, West Brookfield, Mass. Across the Common.

A BARN FULL — OLD GLASS, PRINTS, PEWTER, furniture. 623 Kalamazoo Avenue, Petoskey, Michigan.

ANTIQUE BUILDING MATERIAL FROM HIStoric Fairfax Tavern. Pine fireplaces, wide variety hand-hewn oak beams, boards, etc. Inspection two miles from Fairfax on Chain Bridge Road from Washington, or write Helen Hill Miller, Fairfax, Virginia.

I AM OFFERING FOR SALE MY PRIVATE collection of antiques and curios, including Hepplewhite writing desk, Dresden vases, etc. M. Sinclair, 20 Oak Avenue, Windsor, Ontario, Canada.

MANY INTERESTING AND RARE PIECES found at Schaeffers Antique Shop. Stop at 412–529 Robeson Street, Reading, Pennsylvania. Telephone 3–9935.

ROSEWOOD DRAWING ROOM SET; MAHOGany dinner table; for sale or trade. Box 134, Decatur, Georgia.

ANTIQUE QUILT WITH OLD BLUE TOILE AND early calicoes, blue toile predominating. Early American glass tableware in desirable patterns; early glass hanging lamp suitable for farm house. 20% reduction during July and August. Sarah Benham, 42 West 58th Street, New York City.

EARLY PILGRIM CANDLE STAND (RARE) finely turned milk stool base, pedestal and square top. Oak and pine. Date about 1680. Original pair of maple beds, small turnings. Chippendale and Queen Anne wall mirrors. Ten Terry and Terry type clocks. Stiegel blue witch ball, 6 inches diameter. Always something for dealer or collector. Roy Vail, Warwick, Orange County, New York.

SET OF 6 HITCHCOCK CHAIRS, RUSH BOTtoms, black, decoration restored, new seats and refinished. Price, $15 each. Send for photograph. Joseph Lacey, 1034 Pine Street, Philadelphia, Pennsylvania.

ENGLISH LACQUER CHEST, EMBOSSED DEsign and panel of flowers, 2 drawers, bracket feet, in good condition. Send for photograph. Price, $85. Joseph Lacey, 1034 Pine Street, Philadelphia, Pennsylvania.

TWO OLD HIGH BACK COW HORN CHAIRS, 24 horns in each. $100. Also old hickory cowhide bottom chairs. Clocks, Confederate stamps, antiques, etc. Thomas P. Martin, Box 968, Oklahoma City, Oklahoma.

OLD PANELING SASH HAND SAWN CARVED Colonial mantel. Mrs. T. R. Shuford, 611 South McDuffy Street, Anderson, South Carolina.

SMALL CHERRY SIDEBOARD, BY WILLIAM Lloyd, original advertising bill in drawer, not restored, also fine two-drawer Duncan Phyfe sewing table. M. M. Doyle, 202 West Vine Street, Mt. Vernon, Ohio.

ORIGINAL OIL PAINTING, SIGNED *A. F. TAIT, 1852*. Study of dogs. Size of canvas, 24 x 18. W. R. Browne, Wyoming, New York.

SOME BARGAINS: PEWTER PEPPER AND small measure, $2. Early pewter hot water plate, bottom slightly dented, otherwise fine, $4. Fine American pewter candlestick, $4. Small lustre pot. Old House pattern, $4. Fine pewter porridge bowl, $4. Staffordshire figure on horseback, $5. Pink lustre cup and saucer, $3.50. Green glass bulb vase with pontil, fine, $1.50. George Reynolds, 37 French Street, Pawtucket, Rhode Island.

OLD GLAZED CHINTZ, PEG LAMP, PAIR PEWter candlesticks, tavern table. Agnes T. Sullivan, 24 Steel Street, Auburn, New York.

OLD GERMAN MINTON PIECE. GREEN ground with gold flowers, Cupids and gold crowns. Mrs. Edward Post, 3929 Alameda Drive, San Diego, California.

OLD PINE BLANKET CHEST, $50; FINE SET OF old china, dainty sprig pattern of red and green, 17 pieces, $110; English grate trivet, $18.50; old ink bottles. The Hampshire Bookshop, Northampton, Mass.

CHILD'S MINIATURE PINE DRESSER, 32½ inches high, 3 shelves, cupboard with door below. Number 276.

MAPLE CHEST UPON CHEST UPON FRAME with two sunbursts and duck feet. A rare piece, all original. Number 277.

PAIR OF DELFT POSY HOLDERS, VERY early. Also 7½-inch fine colored Staffordshire potato whiskey flask. Number 278.

MAPLE FIELD BED; PINE DESK; SIX EMPIRE mahogany chairs; hutch table; pine chest with original brasses; dated Masonic quilt; tole tray; Queen Anne wardrobe; mahogany sideboard. Mrs. E. Millen, 41 Highland Avenue, Middletown, N. Y.

MISCELLANEOUS

ANTIQUE CLOCK DIALS REFINISHED, REstored, or reproduced. Expert dial painter. Carl J. Moser, 14 Pollard Road, Mountain Lakes, New Jersey.

THE JOLLY FARMER. IT'S AN INN SITUATED between Avon and East Avon, New York, in the heart of the Genesee Country. Plan your trip this summer so that you may conveniently stop and see our large collection of *Early American Antiques*, picked up in the *Finger Lake* region. Prices reasonable. Mrs. Ella D. Jennings.

JOSEPH PISTON, EXPERT REPAIRING OF early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. **896 3d Avenue, New York City.**

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

ALABAMA

MONTGOMERY: Young's Antique Shop, Lizzie Young, 629 Carter Hill Road.

CALIFORNIA

GLENDALE: Mr. Francis J. W. Henry, The Scotch Antique Shop, 818 North Central Ave.

CONNECTICUT

GREENWICH:
*Frederick Denson & Son, Post Road.
*The Spinning Wheel Shop, 115 E. Putnam Ave.
LITCHFIELD: *The Golden Eagle Antique Shop, Inc.
NEW HAVEN:
*Gale Electric Company, Bethany Center, Naugatuck Rd., Reproduction Lighting Fixtures.
Mallory's Antique Shop, 1125 Chapel Street.
*Whitlock's Book Store, Inc., 15 Broadway.
PLAINVILLE: *Morris Berry, 80 East Main St.
REDDING: *Chest-on-Chest.
RIDGEFIELD: *The Nook, Lydia S. Holmes.
STAMFORD: Edith Rand, Boston Post Road.
WESTPORT: Wakefield Antiques, Boston Post Road. Antiques and historical Americana.

DELAWARE

WILMINGTON: *Mrs. Ethel Ball Staniar, 1019 Park Avenue.

ILLINOIS

CHICAGO: Mary Dimery, 117 East Chestnut Street.
DE KALB: *Milton F. Black, 511 Pine Street.
QUINCY: Mrs. Don Hoover, 505 North Eighth St.
WAUKEGAN: *Westmead Antiques.

KENTUCKY

LEXINGTON: *Katherine Turner, 127 West Second.

MAINE

AUGUSTA:
Medora Lee Haley, corner Grove and Swan Streets. Antiques.
Mrs. S. M. Holway, 10 Western Avenue. Antiques and hooked rugs.

- BAR HARBOR: *Gordon Dunthorne.
- BRUNSWICK: Miss Stetson's Antiquity Shop, 10 Spring Street (Brick House).
- NORTH BRIDGTON: The Flag Walk, Antiques, Waterford Road.
- ROCKLAND: David Rubenstein, corner Main and Talbot Avenue.
- WALDOBORO: *Warren Weston Creamer.
- YORK HARBOR: *Old Village Antique Shop.

MARYLAND

- BALTIMORE:
  - *Perry W. Fuller, 22 West Franklin Street. Old Prints.
  - *John G. Matthews, 8 East Franklin Street.
  - *Miss Stuart Olivier, 930 North Charles St.
- GEORGETOWN: Kitty Knight House, Eastern Shore.

MASSACHUSETTS

- AMHERST: *At the Sign of the Coach, G. V. Glatfelter, 29 Northampton Road.
  - Dickinson-Baggs Tavern.
- BOSTON:
  - *Norman R. Adams, Inc., 140 Charles Street.
  - *Boston Antique Shop, 59 Beacon Street.
  - *Miss T. V. Carey, 85 Chestnut Street.
  - *F. J. Finnerty, 122 Charles Street.
  - *Foster Bros., 4 Park Square. Reproduction of old picture frames.
  - *George C. Gebelein, 79 Chestnut St., Old Silver.
  - *Mrs. Charles Minot Hayden, 80 Chestnut St.
  - *Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
  - *Henry H. Jacobs, 145 Charles Street.
  - *Hyman Kaufman, 238 Newbury Street.
  - *Robert Leavitt, 44 River Street. Reproduction Lighting Fixtures.
  - *Ellis Levenson, 265 Newbury Street.
  - *William K. MacKay Co., Inc., 7 Bosworth Street. Auctioneers and appraisers.
  - *George N. McMahon, 33 Charles Street.
  - *Murphy & Beers, 115 Newbury Street.
  - *New England Antique Shop, 75 Charles St.
  - *New England Sales Association, Inc., 32 Fayette Street. Hooked rugs.
  - Richard Nichols Company, 22 Bromfield Street. Picture frames.
  - *Old English Galleries, 86 and 88 Chestnut St.
  - *Old Russia, 16 Arlington Street.
  - *Old Village Antique Shop, Inc., 75 Chestnut St.
  - *Ox Bow Antique Shop, 88 Charles Street.
  - *I. Sack, 85 Charles Street. Reproduction of old brasses.
  - *Israel Sack, 89 Charles Street.
  - *Shreve, Crump & Low, 147 Tremont Street.
  - *The Spinning Wheel Antique Shop, 35 Fayette Street.
  - *H. Stone's Antique Shop, 301 Cambridge St.
  - *Emma Fenno Stringer, 125 Charles Street.
  - *Robert C. Vose Galleries, 559 Boylston Street. Old Paintings.
  - *Yacobian Brothers, Inc., 821 Boylston Street. Hooked Rugs.
- BROOKLINE:
  - *H. Sacks & Sons, 62–64 Harvard Street.
  - *The Treasure Shop, 417 Washington Street.
- BUZZARDS BAY:
  - *W. W. Bennett, Twin Gateway.
  - *Mrs. Clark's Shop.
- DEDHAM: Louise L. Dean, 293 Walnut Street.
- EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.
- EAST SANDWICH: *Eugenie Hatch, Twin Gables.
- EDGARTOWN: *The Spinning Wheel Antique Shop.
- FITCHBURG: *Gertrude B. Cushing, The Old House, 682 Main St.
- FRAMINGHAM: *Wallace Nutting Studio.
- HARWICH PORT: The Shed Shop, Doane Road, L. Josephine Doane.
- HINGHAM: *Daniel F. Magner, Fountain Square.
- HYANNIS:
  - *Eugenie Hatch, Twin Gables.
  - *The Treasure Shop.
- IPSWICH: *Ralph W. Burnham, 126 High Street.
- MARBLEHEAD: *King Hooper Mansion, 5 Hooper Street.
- MARSHFIELD: Careswell Shop.
- MARION: *Mrs. Mary D. Walker, Front and Wareham Road.
- MATTAPAN: *H. & J. Berks, 1276 Blue Hill Ave.
- MEDFIELD: Medfield Antique Shop, West Main Street.
- NEW BEDFORD:
  - *Mrs. Clark's Shop, 38 North Water Street.
  - *The Colonial Shop, 22–24 North Water Street.
- NORTHAMPTON:
  - *The Hampshire Bookshop, Inc.
  - *Hotel Northampton.
- NORTHBORO: *G. L. Tilden, State Road.
- ORLEANS: The Sampler, Monument Road.
- PITTSFIELD: *Oswald's Antique Shop, 11 Linden Street.
- PLYMOUTH: *The Bradford Arms, 59 Court St.
- SOMERVILLE: *Davenport-Brown Company, 285 Washington Street, Reproduction paneling.
- SPRINGFIELD:
  - Johnson's Bookstore, 1379 Main Street.
  - *Edna H. Winter, 167 State Street.
- STOCKBRIDGE: *The Old Corner House. Edward A. Crowninshield.
- TAUNTON: *Alton L. Dean, 60 Harrison Avenue.
- WABAN: Edith G. Meissner, Antiques, Aunt Lydia's Attic, 795 Chestnut Street.
- WARREN: *C. E. Comins, 1 East Main Street.
- WENHAM: *The Ox-Bow Cottage.
- WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.
- WESTON: *The Priscilla Shop, 651 Boston Post Rd.
- WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

- BIRMINGHAM: *Bloomfield Hills Antique Shop.
- DETROIT:
  - *Anteekery, 2133 Witherell Street.
  - E. J. Bemis, Antiques, 907 East Jefferson.
  - *Old Russia, 3002 West Grand Boulevard.
  - The Three Detroiters, 1001 East Jefferson Ave.
- GRAND RAPIDS: The White Elephant Shop, 517 Wealthy Street, S. E. On consignment only. General line.
- ST. JOSEPH: Antique & Resale Shop, 515 Pleasant Street.

NEBRASKA

- OMAHA: Badollet Shotwell, 411 South 38th St.

NEW HAMPSHIRE

- CENTER SANDWICH: Blanchard's Antique Shop, General line.
- FRANKLIN: *Webster Place Antique Shop.
- HANCOCK: Fuller Homestead.
- HANOVER: *Louise Porter Carleton, 4 Occom Ridge.
- HAVERHILL: Montgomery House, Dartmouth College Highway.
- LAKEPORT: Rebecca Chilcott Jackson, Parade Road, Early Authentic Antiques (near Laconia).
- PETERBOROUGH: *Stephen Van Rensselaer.
- SUNCOOK: Hill Acres, Antiques, Daniel Webster Highway.

NEW JERSEY

- BURLINGTON: The Little White House, Estella Story Hancock.
- CAMDEN: *Camden Antique Shop, 315 Vine St.
- CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.
- FREEHOLD:
  - *The House with the Brick Wall.
  - O' Cro' Coc' House, Lillian Wilkinson Boschen, 81 South Street.
- HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.
- LIBERTY CORNER: Beryl de Mott.
- MENDHAM: Phoenix House, American Antiques.
- MONTCLAIR:
  - The Little House, Mabel C. Osborne, 324 N. Fullerton Avenue.
  - Travis & van Benschoten, 147 Watchung Avenue, American and Oriental antiques.
  - *Ye Corner Cupboard, 43 South Park Street.
- MOORESTOWN: Richard W. Teste, 236 West Main Street.
- NUTLEY: *Clifford C. Kaufmann, 576 Prospect Street.
- OAKLAND: The Crock of Gold.
- PARSIPPANY: The Dutch Kas, State Highway.
- PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.
- PRINCETON:
  - *George Batten, 1 Evelyn Place.
  - *The Princess Shop, Mrs. William Jones Clarke, 78 Nassau Street.
- WHITEHOUSE: *Gerard Lee Dimock.
- WOODSTOWN: Seven Stars Tavern, King's Highway, John H. Bourne.

NEW YORK

- AUBURN:
  - Mrs. R. S. Messenger, 27 William Street.
  - Agnes T. Sullivan, 24 Steel Street.
- BROOKLYN: *Catherine Chase, 31 Clinton St.
- BUFFALO:
  - Pohlman's Antique Shop, 767 Michigan Ave.
  - *George B. Tyler, Inc., 104–8–10 Chenango St.
- CORNWALL: *The Half Moon Inn, Storm King Highway.
- CORTLAND: *The Sampler, 53 Prospect Terrace.
- DUNDEE: *Jemina Wilkinson Antique Shop.
- ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.
- KINGSTON: Aaron Cohen, 317 Wall Street, Phone 2610.
- LOUDONVILLE: *Loudonville Exchange, Albany County.
- NEW HARTFORD: *James and L. Dean, 1 Genesee St.
- NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
- NEW YORK:
  - *Stephen Adam, 159 East 56th Street.
  - *Norman R. Adams, Inc., 155 East 54th Street.
  - *Alman & Company, 590 Fifth Avenue.
  - *Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
  - *B. Altman & Company, Fifth Avenue at 34th St.
  - *Bailey & Griffin, Inc., 578 Madison Avenue.
  - *Francis Bannerman Sons, 501 Broadway. Firearms.
  - *F. F. Bonaventure, 536 Madison Avenue.
  - *Bristol Company, 319 East 62nd Street.
  - *Chest on Chest Antique Shop, 56 Washington Mews.
  - *Frederick A. Conningham, 121 Madison Avenue. Old Prints.
  - *Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
  - *Gilman Collamore & Company, Inc., 15 East 56th Street.
  - *Elizabeth Dick, 34 West 8th Street.
  - *Mrs. Ehrich, 36 East 57th Street. General line.
  - *Leo Elwyn & Company, Inc., 23 West 55th St.
  - *Esmond Gallery, 1061 Madison Avenue.
  - *I. Freeman and Son, Inc., 71 West 45th Street. Old Silver.
  - *Gaza, 527 Madison Avenue. Old china, glass, and jewelry.
  - *Ginsburg & Levy, 815 Madison Avenue.
  - *Alice Gwynne, 49 East 9th Street.
  - *Howard & Company, 18 East 56th Street.
  - *L. Jaffe Antique Shop, 855 Lexington Avenue.
  - *Kraftwoven Shop, 9 East 8th Street.
  - *Kennedy & Company, Prints, 785 Fifth Ave.
  - *Little Treasure Shop, 131 East 60th Street.
  - *Malter and Co., 368 Cathedral Parkway.
  - *H. A. & K. S. McKearin, 21 E. 64th Street.
  - *Edward Miller, 673 Lexington Avenue.
  - *New England Attic, 25 East 55th Street.
  - *Lucia Newman, Inc., 685 Madison Avenue.
  - *Old English Galleries, 131 East 57th Street.
  - *The Old Print Shop, Inc., 150 Lexington Ave.
  - *Florian Papp, 684 Lexington Avenue.
  - *F. Pavel & Company, 15 East 37th Street. Reproduction and old glass.
  - *Wm. H. Plummer Co., 7 East 35th Street. Old China and glass.
  - *Edward Prill, Inc., of Sheffield, 44 West 48th Street.
  - *Rains Galleries, Inc., 3 East 53d Street.
  - *Ronsard, 485 Madison Avenue.
  - *The Rosenbach Company, 15 East 51st Street.
  - *The Rosenbach Company, 202 East 44th Street.
  - *I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
  - *Israel Sack, 114 East 57th Street.
  - *Mrs. Schernikow, 930 Madison Avenue. Hooked Rugs.
  - *Sam Serota, 393 Madison Avenue.
  - *F. J. Van Reeth, 248 East 60th Street.
  - *Harriet Endicott Waite, 114 East 57th St.
  - *Henry V. Weil, 247–249 East 57th Street.
  - *Weymer & Young, 143 East 57th Street.
  - *Winick and Sherman, 686 Lexington Ave.

PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main St.
PLATTSBURGH: Mabel Fairchild, 54 Lorraine Street.
SCHENECTADY: The Valley Shop, 14 North Church Street.
WALLINGTON: *Mary Lent.

OHIO

COLUMBUS: Old Homestead Antiques, Inc., 655 East Main Street.
DAYTON: Walter E. McMurray, 343 West First Street.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 356 East 9th Street. Miscellaneous line.
GETTYSBURG: Mrs. F. H. Clutz, 159 Broadway.
GOODVILLE: *The Cheyneys.
HAVERFORD: *W. J. French, 539 Lancaster Ave.
LANCASTER:
  *L. P. Aardrup, 341 North Queen Street.
  *Mrs. A. K. Hostetter, 10 South Queen Street.
MUNCY: *The Little House on the Farm.
NORRISTOWN: *Catherine's Tea House & Antique Shop.
PALMYRA: Tshudy's Antique Shop, 932 W. Main Street, on the William Penn Highway.
PENNSBURG: * A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
  *The Estate of James Curran, 1625 Pine St.
  *Harry A. Eberhardt & Son, 213 South 11th St.
  *Samuel T. Freeman & Company, 1808 Chestnut Street, Auctioneers.
  *William D. Morley, Inc., 1924 Chestnut Street, Auctioneers.
  *Martha de Haas Reeves, 1624 Pine Street.
  *The Rosenbach Company, 1320 Walnut Street.
  *Arthur J. Sussel, Spruce, cor. 18th Street.
  *Woodville & Company, 2052 Locust Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. Cookerow, 265 King Street.
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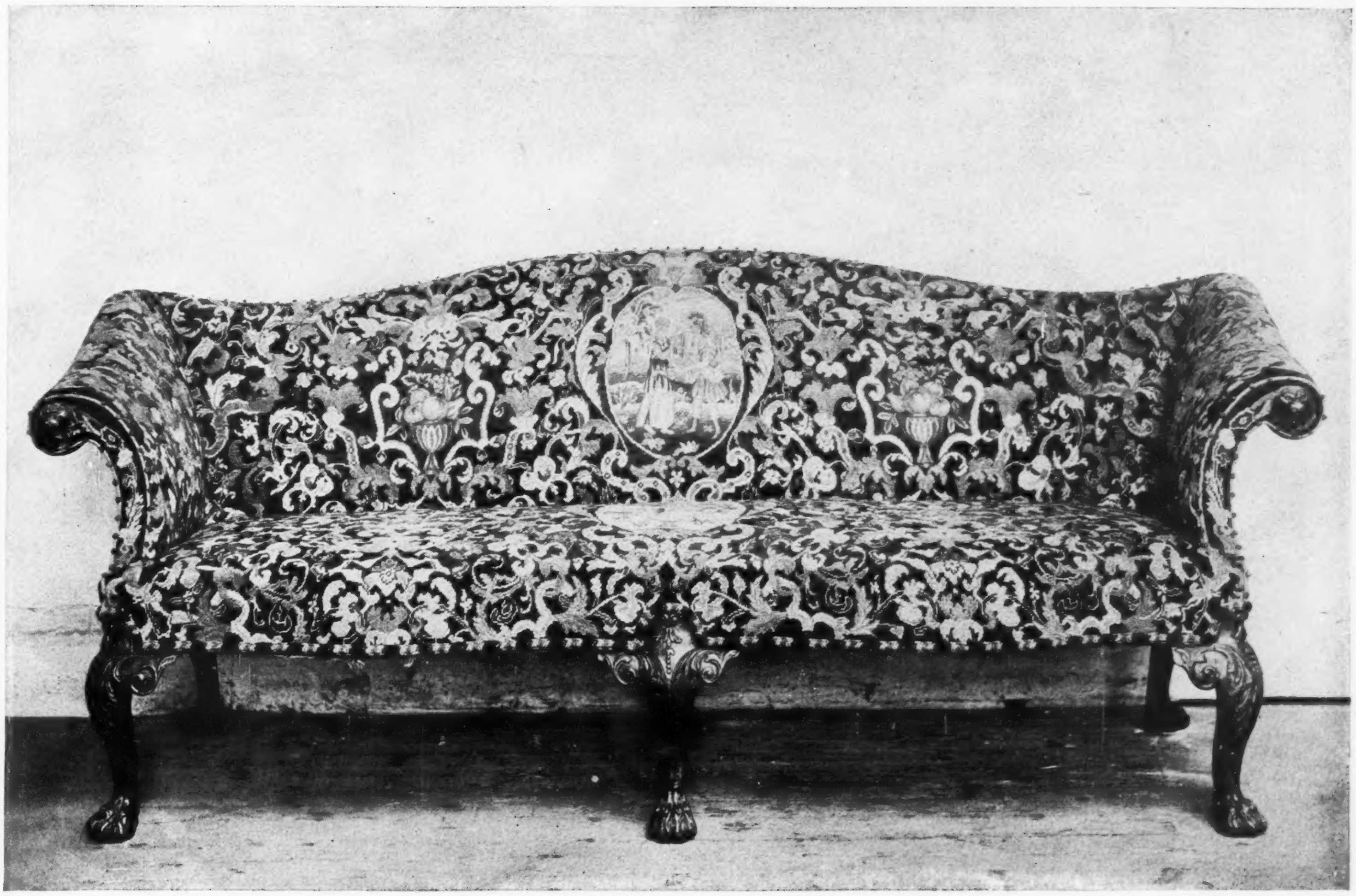

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